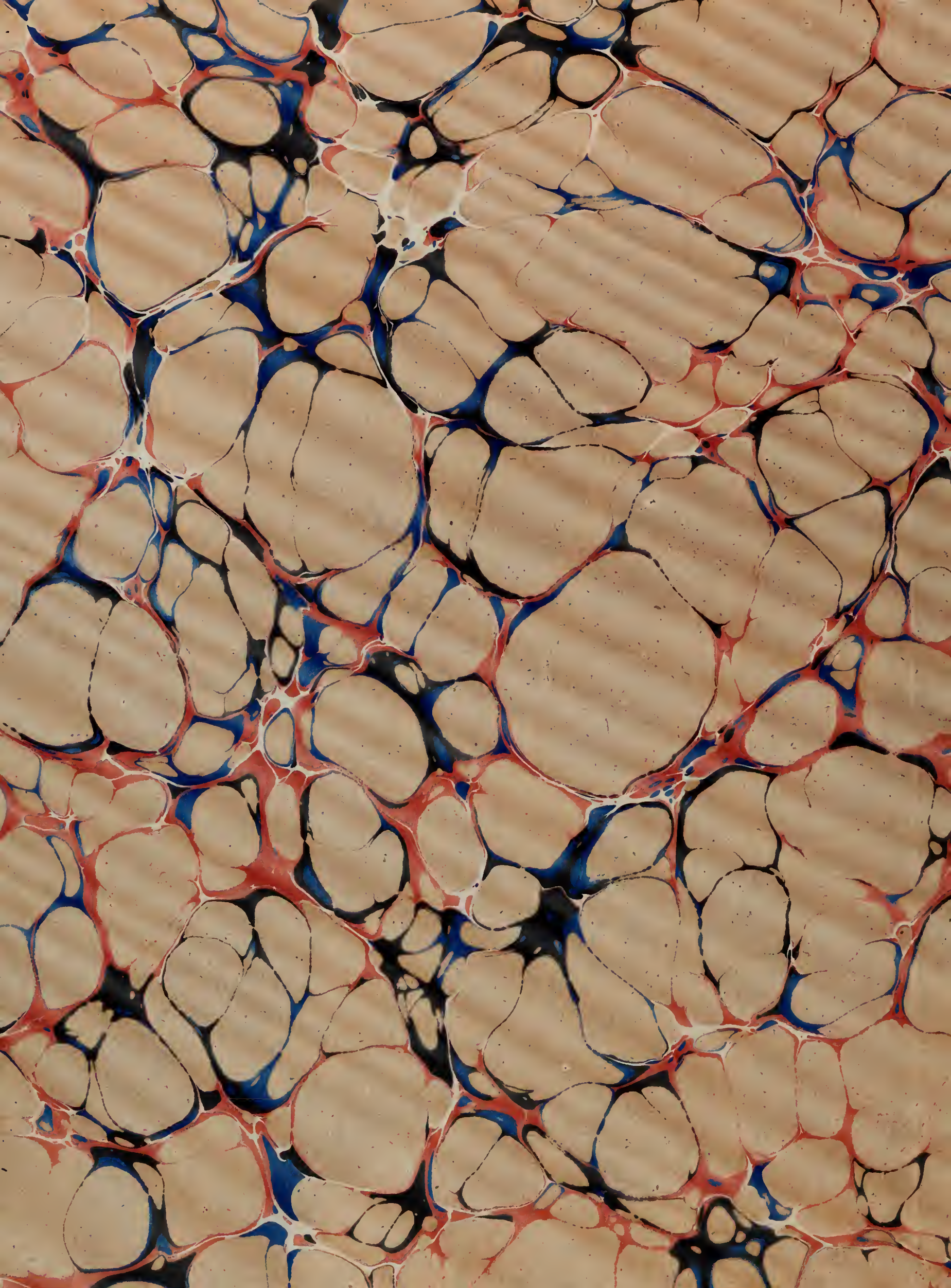
APTOMMAS' HISTORY OF THE HARP



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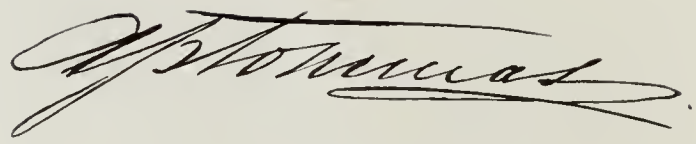

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APTOMMAS'
HISTORY
OF THE
H A R P.

In which is given a comprehensive view of its origin and progress from the creation to the present time and embracing accounts of its employment respectively by the

ANTEDELUVIANS,
EGYPTIANS,
HEBREWS,
GRECIANS,
ROMANS,
CIMBRIANS,
CELTS,
FRENCH &c.

together with a

BIOGRAPHICAL SKETCH
OF THE
MOST CELEBRATED HARPISTS

who have contributed to its development

Illustrated with Representations of ancient Harps &c.

WELSH.

IRISH

EGYPTIAN.

LYRE.

PUBLISHED BY THE AUTHOR
AT THE
CONSERVATOIRE DE LA HARPE.
NEW YORK,

Where also may be procured all his Compositions & theoretical Works for the Harp

C. CURRIER'S LITH.

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PREFATORY REMARKS.

The age in which we live is one in which information is sought upon the origin and progress of everything. The author, therefore, presumes that the present humble effort to elevate the instrument of his *specialité* in the public estimation, will not be altogether unacceptable. Of all the instruments which have touched the ear and the heart of mankind, the Harp stands foremost. Having been attracted in an especial manner by the numerous allusions made to it in very many ancient and modern literary works, he determined upon commencing a collection of facts and incidents directly or indirectly connected with the Harp. The result was, he soon found himself possessed of materials sufficiently interesting and extensive to form a lecture, which, however, proved to be but a fragment of the entire collection; hence, the idea was conceived of introducing the history which is now presented to the musical world. The subject is one which, no doubt, will interest mostly such as have entertained a preference for the instrument; it is hoped, notwithstanding, that the circumstances of its extreme antiquity and romantic history, will gain for it the appreciation of other musical connoisseurs as well.

The need of such a work was absolute. Bunting, Parry, Gunn, Fétis, and others, have written upon the subject, but each of them confined himself to the account of the Harp which belonged to his own country. There seemed, therefore, an urgent necessity to combine those valuable records into one complete volume; and this he has endeavored to accomplish, after much labor and extensive researches. The difficulty of obtaining from numerous engagements the leisure necessary to deliberate over what has been written, may have betrayed him into some errors, for which he claims the indulgence of the reader.

The Harp Journal complete includes four separate volumes, of which the present History is the first. The *Second Volume*, entitled "The Harp Teacher," is an analytical and philosophical investigation into the principles of a scientific performance upon the Harp. The *Third* and *Fourth Volumes* consist of two books of Exercises and Studies, which have been composed with special reference to the Modern Style of Harp Music; and if faithfully practiced, cannot fail to enable any one, with ordinary capacity and application, to decipher and execute the most elaborate compositions.

APTOMMAS,
Conservatoire de la Harpe,
114 West Thirty-fourth Street, near Broadway, New York.

THE HARP.

CHAPTER I.

ANTEDILUVIAN HARP.

"There's something in the shape of Harps
As tho' they had been made by Music."

Few topics have occupied the human mind, in its instinctive desire to investigate the origin of things, with so deep and absorbing an interest as that of Music and Musical Instruments, notwithstanding it would appear that no amount of learning can avail to fathom the arcana of Time, so as to elicit anything satisfactory upon the subject. But, amidst the most patient researches, and indefatigable efforts to penetrate the darkness in which have been enveloped those arts and sciences handed down to us from the remote ages of antiquity, comparatively few there are who have not almost entirely overlooked that noble instrument, upon which alone from time immemorial musical emotions have been expressed, and to which the world is indebted at least for the foundation of the present development of the art.

And not only has the Harp been, in all ages, imbued with associations political, poetical, and religious, but it also claims the honor of being the source from whence all stringed instruments derive their existence.

Its antiquity being coeval with that of Music itself, it should not be deemed entirely lost time to devote a few thoughts to the period when, according to the scanty materials in hand, men first combined sounds, so as to produce an agreeable impression upon the ear. Of the various theories which have arisen, that hackneyed doctrine which derives its origin from the outward sounds of Nature, is the one most commonly received. These rudiments of the art are supposed to have furnished the minds of men with such ideas as time and the accumulated observations

of succeeding ages could not fail to have enabled them to adopt into a system. Uniform with this sentiment are the lines of Lucretius:

"Thro' all the woods, they heard the charming noise
Of chirping birds, and tried to frame their voice
And imitate. Those birds instructed man,
And taught them songs before their art began;
And while soft evening gales blew o'er the plain,
And shook the sounding reeds, they taught the swain;
And thus the Harp was framed, and tuneful reed."

This is a notion none but poets could have conceived; for, granting even that the singing of birds, the rippling of brooks, the murmuring of winds, might have suggested some ideas in the gradual development of the art, all history, as well the evidence of common sense, proves that these could have been no help whatever at the beginning.

Padre Martini, in his "Storia della Musica," imagines, with great show of reason, that Adam was instructed in the arts and sciences, which knowledge he employed in praising and adoring the Supreme Being. Although what is here advanced may be merely conjecture, there would be nothing absurd in tracing the origin of Music and the Harp even to the first inhabitant of the world. Man sings as he moves and speaks, in consequence of his organization and the constitution of his mind. This idea is considerably strengthened by a passage in the Old Testament Scriptures (Ezekiel, 28) which, although addressed to the King of Tyrus, alludes to the parent of the human race, from whom the figure is borrowed: "Thou hast been in Eden, the Garden of God; and the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created." Without entering into a detailed consideration of this isolated text, the information it would seem to afford upon the state of Music in the antediluvian world is strangely corroborated by the sacred penman, who records that "Jubal" (the seventh only from Adam) "was the father of such as handled the Harp and the Organ." Although this is all that can be discovered of the musical accomplishments of the antediluvians, we may safely infer that, during the sixteen hundred years which elapsed between the Creation and the Deluge, considerable progress must have been made in the practice of the Harp. And we may well imagine, with the poet, that

"When Jubal struck the chorded shell,
His listening brethren closed around
And, wondering, on their faces fell,
To worship the celestial sound;
Less than a God, they thought there scarce could dwell
Within the hollow of that shell,
That spoke so sweetly and so well."

Cenforinus thought the idea of producing sounds from a string was first suggested to Apollo by the twang of his sister Diana's bow. There have been so great a multitude to whom the invention of the Harp has been ascribed, that many authors imagine it to have been an instrument natural to every people emerging from barbarism; and that, because it has been practiced by nations remote from each other, and between whom it seemed hardly possible there could have been any intercourse, there is, therefore, no means of discovering whether the nations which have adopted it received it by communication, or invented it simultaneously. In order to arrive at some accurate conclusion respecting its origin, philologists have disputed about the derivation of its name; each supporting the analogy which best suited his own theory. Some are of

opinion that the Harp is derived from the Latin "carpo," because touched with the fingers; others attribute its invention to the "Arpii," an Italian tribe; while others trace it from the Anglo-Saxon word, "Harpa." Menage assures us that it is derived from the German word, "Harfe." Camden says, if you ask a Welshman what they call a Harp, they will presently answer you, "Telyn;" and if you could raise an ancient Phœnician, and ask him: "What are songs played on the Harp?" he would answer: "Telynu." The antiquity of the word, "Telyn" (the root of which, in the Welsh language, is Tel, *i. e.*, what is straight, even, or drawn tight), is singularly corroborated by the circumstance of the coast of France, where Toulon is situated, being anciently called the promontory of Citharistes, and the town itself Tello Martius. The form of the bay of Toulon also resembles the curve of a harp; and the Latin name of that instrument, is Cithara.

The following lines, quoted with the view of illustrating the employment of the Harp by the antediluvians, are selected from the celebrated work of McHenry, entitled the "Antediluvians; or, the Fortunes and Catastrophe of the Antediluvians,"—a most dignified and interesting narrative poem, in which the author has ably accomplished the difficult task of detailing the public affairs of that world so as to be in conformity with the few sacred records which remain:

"Arouse thee, Japhet," thus the angel spake;
"I bring to thee the mandate of high Heaven,
To wake the noble ardor of thy mind,
For bold achievement in a righteous cause.
The errand now assigned is one which suits
Full well the aspirings of a generous youth.

* * * *

Now gird thee up, and strain thee to adventure:
Haste on thy way to far Shalmazar's court;
For in the harem of that wicked king,
A maiden, bright in every maiden charm,
Pines a sad captive: whilst her virtuous heart,
Pure, faithful, pious, clings to the true God,
For whom her sire a glorious martyr died,
And from the flaming furnace rose to heaven.

* * * *

——— Let the task be thine—
The glorious task, to free her from her woes,
And snatch her from the rude defiling grasp
Of an unsparing tyrant; and receive,
As recompense, the heart-enrapturing meed
Of her unsullied charms. Go forth, shrink not
From toil or hazard of the enterprise.
He who commands thee will afford thee strength,
And guide thee on the way thou art to go,
If, with unwavering faith, thou trust in Him.
Hear and obey; the mandate is from Heaven!"
The angel ceased; and through young Japhet's mind
Poured the high spirit of adventurous warmth
For gallant deeds, noble and hazardous,
In the bright cause of virtue in distress.
His bosom throbs, and his dilated breast
Becomes the home of bold and generous thoughts,
That scorn all dangers, toils, and obstacles
Which may the path to virtuous fame beset.

* * * *

ANTEDILUVIAN HARP.

Now Japhet, duteous, to his sire revcals
The heavenly message, and deseribes elate
The inspiring fervor that informs his breast
With energy unusual, and desire
Unbounded to achieve the glorious work
Of reseuing beauty from a tyrant's power.
"My son," the righteous Noah said, "the way
To the proud eapital on Kisna's banks,
Is long and dangerous: many a province wide,
Inhabited by Cain's ungodly race,
Our natural enemies, now ruled by one
Born our bitter foe, must be traversed,
Yet, I dissuade thee not: in sueh a eause
'Tis right to peril mueh. Yes, thou must go:
Thy mission is from Him whom to obey
Is the great end and duty of our being.
But, as companions of thy enterprise,
And for protection on the toilsome way,
Sclect a band of bold and valiant hearts,
From midst the hardiest youths of all our realm—
Not to wage war offensive and unwise
Against the fierce Shalmazar's mighty power;
Nor in such number as may eause alarm,
But such as may be deemed a pcaceful train
In honor of thy station and thy worth."
No train, O father!" said the ardent youth,
"On this heart-warming mission will I take:
My scrip, and staff, and lyre of heavenly sound,
And one young friend of tried fidelity,
Shall be the sole companions of my way;
With these alone, relying on the aid
Of Providence in every adverse scene,
I'll issue on my pilgrimage, unknown
And unsuspeeted by the tribes of men.
As roaming thus the various nations through,
A wandering minstrel's privilege I'll claim,
And pass uninterrupted on my path."
A youth, named Irad, skillful on the lyre,
And master of the poet's noble art
To wake each latent impulse of the soul,
By the full energy of flowing verse,
He chose as partner of his pilgrimage.
Their dress bespoke them of the minstrel race:
The robe of green and vest of azure hue,
The yellow sandals, and the jet-black hood
Encireled with the laurel coronet,
Unfading emblem of the fame which forms
The special guerdon of the sons of song.
Thus habited, with buoyant hearts and bold,
Their harps upon their graceful shoulders slung,
They forward on their perilous journey set.

* * * *

As wandering minstrels of exeeeding skill,
They seemed ambitious to display their art
Before the polished rulers of the earth.

From town to town, o'er many a lengthened realm,
Unquestioned in this guise, they freely roamed,
Cheered onward by the voice of gathering fame.
* * * *
But, pleased with the delicious strains that flowed
With unmatched sweetness from the pilgrims' lyres,
These Anakims, for so they then were named
Showed favor to the wandering minstrel pair.
At ball and banquet, and at sacrifice,
Oft was their much-prized minstrelsy required,
Until their fame reached the luxurious court,
And, by Shalmazar's order, they were brought
To minister their heart-enlivening strains
For his enjoyment. He was pleased; and o'er
The choral band that soothed his harem hours,
Japhet, as chief musician, soon was placed,
And next in station, Irad was installed.
* * * *
——Shalmazar gave
A royal entertainment to his chiefs
And nobles, and their favorite fair—
——And Hadallah's name,
As beauteous queen of all the Orient world,
Ran echoing through the radiant edifice.
Then from a choir of numerous lyres, whose tones
Fell like enchanted sweetness on the ear,
The maiden's praise flowed thrillingly and warm,
And when they ceased, a bard prolonged the strain,
Who swept the chords with more than mortal skill.
Enrapt, he poured the enthusiastic song,
As if his bold and glowing soul was lost
In the ecstatic fervor of his theme,
Which through Hadallah's frame emotions sent
She ne'er had known before, and richly gave
Her virgin charms, a sweeter, brighter glow.
* * * *
Upon the minstrel's glowing countenance
Hadallah looked, and, all amazed, beheld
Once more to her assured sight restored,
The self-same form that from the evening cloud,
When, in distress, her prayers arose to Heaven,
Had lent her comfort, and bade her "BE FIRM."
And Japhet—for 'twas he who had awaked
This joyous recognition in her breast—
Enraptured, knew her as his promised bride.
She was the lovely image of his dream,
Whose charms had from his mem'ry ne'er decayed—
She whom he rescued from the giant's net
By wondrous virtue of that phantom wand,
His vision had supplied. He saw her now,
The bright reality of all those charms
On which, since that blest dream, his fancy had
With fondness brooded and ecstatic joy.
But in a tyrant's power, alas! he saw
Her matchless charms. Oh! how his bosom burned
His mission to accomplish, and achieve

The glorious work of her deliverance!

* * * *

Now, o'er Creation's face, her dusky robe,
The ebon Night, concealing all things, threw;
Hadallah had not yet retired to rest:
She could not, for the emotions of her mind,
Roused by the threatening horrors of her fate,
Now, in her lonely musings, took the hue
Of dark despondency. Yet still, in Heaven,
Midst all her sorrows, she had confidence
That, in the trying hour, strength would be given
To baffle terror and endure her doom.
This was her hope, her comfort, and her prayer.
In thoughts like these her mind was all absorbed,
When, gently opening, moved her chamber-door,
And in her presence stood the minstrel youth,
Whose looks had given her heart the sweetest throb
That ever warmed its stainless purity;
And these soul-cheering words to her he spake:
"Oh! fear not, fairest of created forms
That my enraptured sight has ever blest,
This bold intrusion on thy solitude;
'Tis Heaven hath sent me. By His special will,
And under His direction, I have come
From distant regions under Noah's rule,
Thee to deliver from thy tyrant's power.
Our means of flight from this polluted land,
Fleet steeds, and two unwavering, faithful friends,
Within a neighboring grove await concealed.
Come, then, my fair, repose thy trust in Heaven,
And haste to leave impending fate behind!"
"I go," she said; "for firmly I believe
Thy mission is from God, whose gracious hand
Thus aids me in the extremity of peril."
In safety and unseen they held their way.

* * * *

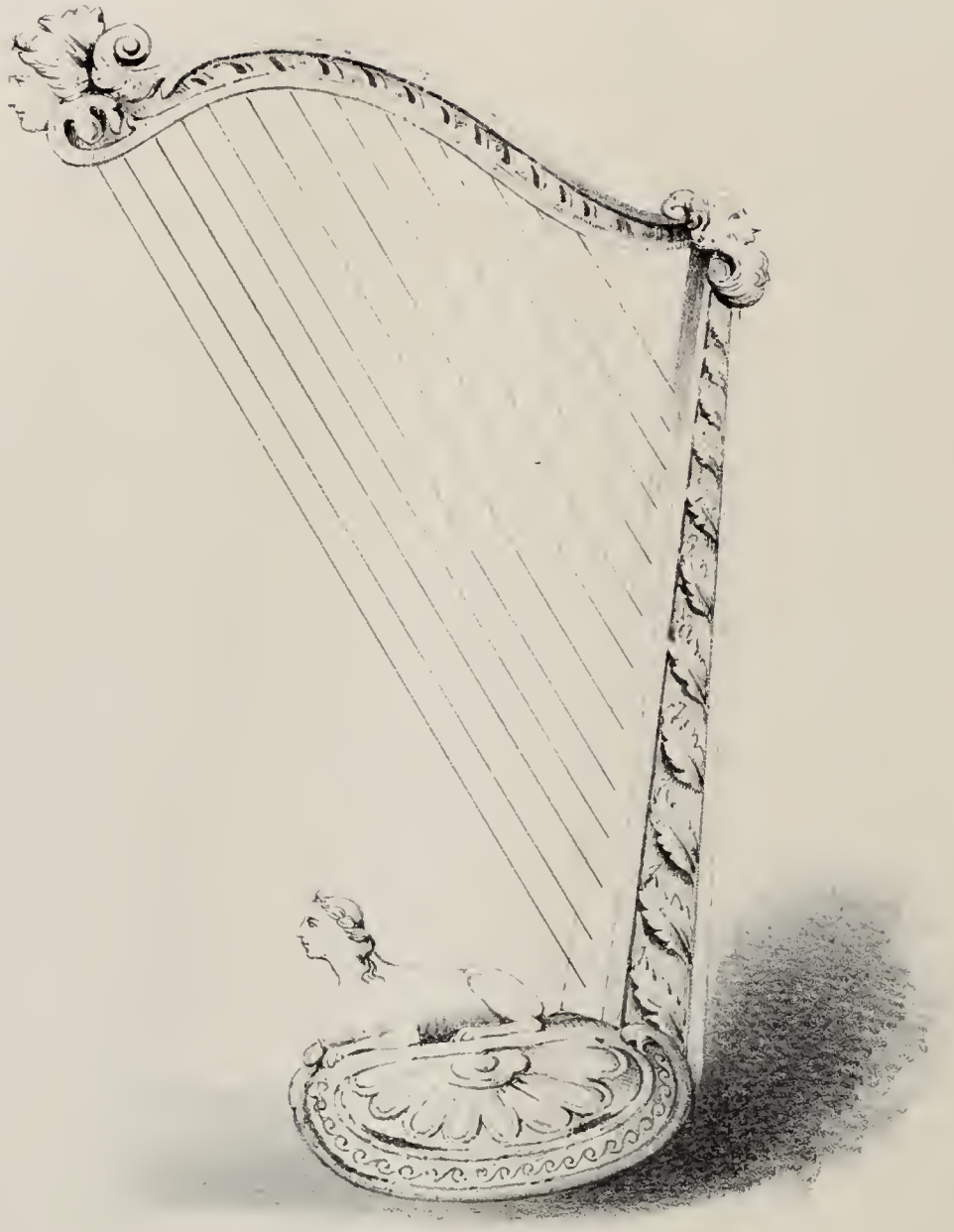
The victors soon the mountain covert gained,
Where Japhet and Hadallah fervently
Outpoured unceasing prayers for their success.

* * * *

Japhet resumes his journey; but not now,
As late he wandered in a foreign land,
In guise obscure; but as the royal heir
Of Armon's empire, to her capital,
Seat of his father's government, he goes
Attended as a victor and a prince.

* * * *

At length, paternal Noah to his breast
Strains his long-absent son, and blesses him
And his fair bride won so triumphantly,
And for them craves the eternal care of Heaven.



Egyptian Harp.

Supposed to be Three Thousand years old.

C. Currier's Lith. 33 Spruce St. N.Y.

CHAPTER II.

EGYPTIAN HARP.

From what has been advanced, we may, without yielding to the creations of fancy at the sacrifice of reason, and of a rigid consistency with the particulars of Scriptural history, conclude that Noah and his sons must have been acquainted with the arts and sciences taught before the Deluge. Accordingly, we find that tradition carries back the invention of many arts to the period when that patriarch lived and walked upon the earth; and we see in him, undoubtedly, the origin of more than one of the deities of Egypt. From the plains of Shinar, the first settlement of the sons of Noah, population, learning, and intelligence were diffused over the globe. About the time of the confusion of tongues, several of the younger branches of the family of Ham settled in Phœnicia and Egypt, taking with them to the latter country, according to some authorities, the patriarch, Noah, who is supposed to have reigned there, being identified with "Osiris." In them the arts and sciences were assiduously cultivated, and advanced to a high degree of proficiency, when the rest of the world remained in a state of barbarism and ignorance. Admitting the identity of Noah with Osiris (who would naturally be disposed to communicate his knowledge to his family dependents), the tradition that Music and the Harp were invented by Mercury may well be accounted for, he having been, as was supposed, the secretary of Osiris; but, however much Mercury may have been indebted to him for his acquaintance with the instrument, the following celebrated anecdote, which has gained for him the honor of its invention, has been spread over the pages of ancient history, and confirmed by almost all the representations of ancient lyres: "The Nile, having overflowed the whole country of Egypt, when it returned within its bounds, left on the shore a great number of dead animals of various kinds, and amongst them a tortoise, the flesh of which, being dried and wasted by the heat of the sun, nothing was left within the shell but nerves and cartilages, and these, being contracted, were rendered sonorous; and Mercury, walking along the banks of the river, happened to strike his foot against the shell, and was so pleased with the sound it produced, that it suggested to him the idea of a lyre, which he afterwards constructed in the form of the tortoise, and strung it with the dried sinews of dead animals, of which there were three, intended to allude to the seasons—the Winter, the main Spring, and the Summer; and were denominated the grave, the mean, and the acute." Our Egyptian Mercury (or Hermes), now under consideration, has a rival in another deity of the same name, the Grecian Mercury, to whom, also, is ascribed, by the ancient poets, the honor of the same invention. Apollo, it is added, received Mercury's lyre as a peace offering, and in indemnification for the oxen which had been stolen from him.

That the knowledge of the Harp was transmitted into the new world by the sons of Noah, derives its strength of probability, moreover, from the fact, that it was known and practiced in Egypt before any other nation; indeed, the musical talent of the inhabitants, during the reign of the seventh Ptolemy, was so great that there was scarcely a laborer in the capital who was not a master of the lyre. The Scriptures bear testimony that the Egyptians were, in the time of Abraham, a people powerful and learned, regulated by principles of justice and hospitality, and with an early establishment of a civil policy. It is to Mr. Bruce, the African traveler, we

are indebted for a most accurate description of the remarkable progress of the arts and sciences, and especially of the Harp, among them, which description, with the drawings, when they were first made public, were objected to by many persons, and expressions of incredulity, not altogether fair to the enterprising traveler, were indulged in. The truthfulness of this account is now, however, decided by the French philosophers of the Egyptian commission, who visited Egypt with Bonaparte. In one of the grottos of the first kings, called the "Catacomb of Harps," Mr. Bruce observed paintings of the Theban Harp, upon which he remarks himself, that it is an incontestible proof, stronger than a thousand Grecian quotations, that Music must have been at the greatest perfection when they were made, and that what we think in Egypt was the invention of the arts, was only the beginning of the era of their restoration.

To the north-west of the ruins of the Egyptian Thebes, there are several mountains, which have been hollowed as tombs, and said to contain the bodies of the Kings of Thebes. In the most considerable of these, there is one cave which contains a large granite sarcophagus, supposed to be that of Ismandes (or Osymanduas), quite perfect, except that the lid is broken. At the end of the passage leading to the chamber in which it is placed, the walls of which (according to Dr. Pocock) are adorned with representations of musical instruments, there is a figure of a man playing on the harp, painted in fresco. This attracted the attention of Bruce, and the account he has given of it is peculiarly interesting. The prince of this tomb reigned many ages before Sesostris; therefore, the drawing must be three thousand years old. This prodigious antiquity is substantiated by the fact, that it was some time between the reign of Menes, the first King of Thebaid, and the first general war of the Shepherds, these decorations were made. Supposing the Harp to have been (as is evident from Scripture testimony) a favorite instrument at the building of the city of Tyre, thirteen hundred and twenty years before Christ, this date of its antiquity becomes highly probable. This remarkable instrument is said to be constructed upon rational and ingenious principles, the ornamental parts being executed in the very best manner. It approached, moreover, very nearly to a perfect harp, for it wanted but two strings to form two complete octaves in compass. If the harp was painted in the proportions in which it was made, it might be demonstrated that it could scarce bear more than these thirteen strings with which it is furnished; for the curve upon which the upper ends of the strings are fastened would break with the tension of any additional number, especially if they were of the size and consistency, and tuned to the pitch that ours are at present, as it wanted a forepiece, or pillar. The body of the instrument is a case composed of four thin pieces of wood, joined together in the form of a cone, that is, the triangular sections vary from the summit to the base, so that as the length of the strings increases, so also, in proportion, does the square of the corresponding space in the sounding-board in which the tone is to undulate. The curve which carries the pegs upon which the strings are rolled, is the inflected prolongation of the same case, upon which are fastened the lower ends of the strings. This extraordinary instrument, in its extreme length, is thought to be no less than six feet and a half. It supports itself in equilibrium on its base, and needs only the player's guidance to keep it steady.

Along with the harp in this picture is a man engaged in performing. His left hand seems employed in the upper part of the strings, among the notes in alto, as if in arpeggio; whilst, stooping forward, he seems, with his right hand, to be beginning with the last string, and promising to ascend with the most rapid execution. This action, so obviously rendered by an indifferent artist, shows that it was a common one in his time; or, in other words, that great hands were then frequent. The man is in a standing position, and the instrument, being flat and broad at the base, probably for the purpose, supports itself easily, with a very little inclination upon his arm. His head is close-shaved, his eyebrows black, and without beard or moustache. He

has on him a loose shirt, which reaches down to his ankles; his arms and neck are bare, and his feet without sandals.

It is somewhat strange that no harps, with such a number of strings, are to be found in the subsequent periods of ancient history; that, with such a model as this Theban instrument, its form and use should not have been perpetuated by posterity, but that another, of an inferior kind and fewer strings, should take its place; but the barbarism and ignorance into which nations have been plunged by the tyranny and devastation of powerful and cruel invaders, would seem to account for those varieties of form which it afterwards assumed. In considering the limited state of the harp in its infancy, any one will wonder how, by its sole power, as is related, Amphion could have prevailed upon a rude and barbarous people to submit to law and order, to defend themselves from the insults of their savage neighbors, and induce them to build a wall around their city; hence the expression, "He built the walls of Thebes with the sound of his lyre." If these, and other surprising feats, attributed to a host of renowned men of antiquity, are to be believed, they certainly put into the shade the skill of modern harpists.

CHAPTER III.

HEBREW HARP.

"Open my ear to hear the Harp—
The prophet Harp, whose wisdom I repeat,
Interpreting the voice of distant song,
Which thus again resumes the lofty verse."

The deep interest which has been felt in every age of the Christian era, in the history, habits, and opinions of the Hebrews, has drawn the attention of many learned men to the state of musical science among them; and, although their researches have not been attended with any great success, the Holy Scriptures supply most interesting and explicit information in reference to the adoption by them of the instrument which forms the subject of our consideration. No further allusion to the Harp can be found till about six hundred years after the Deluge. The instance of Jacob leaving Laban, the Syrian (1739 B. C.,) serves, in a remarkable manner, to substantiate what has been advanced as the historical line through which it has passed: "And Laban said to Jacob, wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth, and with song, and with tabret, and with harp?" And but two centuries after, Job, who lived with the Idumeans, fifteen hundred and twenty before Christ, bears his testimony that there were those who took the timbrel and harp. The Hebrews being prohibited intercourse with the surrounding nations, must have obtained their knowledge of the harp from the Egyptians. "Moses," say the Scriptures, "was versed in all the arts of the Egyptians;" and Alexandrius particularizes his acquirements, by affirming that he was instructed, in his maturer age, in all the liberal sciences, and, above all, of Music. The early introduction of musical instruments, and especially the harp, in the performance of their religious worship, makes it self-evident that Moses turned his musical acquaintance to account. We have no positive mention of the instrument of our speciality, until the days of Saul, when the Prophets employed it to deliver their inspired messages. After

Samuel had anointed Saul King of Israel, he directs him in the following words: "It shall come to pass, when thou art come to the city, that thou shalt meet a company of Prophets coming down from the high place, with psaltery, and tabret, and pipe, and harp before them, and they shall prophesy." A similar instance is recorded of Elisha, when the armies of Israel, Judah, and Edom were near perishing from thirst in the wilderness; he commanded a minstrel to be brought to him: "And it came to pass, when the minstrel played, that the hand of the Lord came upon him, and he said: Thus saith the Lord," &c. The employment of "the harp of solemn sound" for so divine a purpose, bestows upon it a surpassing dignity, and fully entitles it to the appellation of a sacred instrument; and well may it be regarded as such, considering how eminently it has, in all ages, been associated with religious observances; and we are taught that, ascending to higher glories, the angels of God strike celestial melodies from its strings. Saint John saw in his vision, "The four-and-twenty elders fall down before the Lamb, having harps in their hands." "I heard the voice of harpers, harping with their harps." "I saw, as it were, a sea of glass, and those that had gotten the victory * * stand on the sea of glass, having the harps of God, and they sing the song of Moses and the Lamb." There,

——— "The multitudes
Of men redeemed, and angels, all the hosts
Of glory, join in universal song,
And pour celestial harmony, from harps
Above all number eloquent and sweet,
Above all thought of melody conceived."

——— "For many whose names
Were honored much on earth, are famous there
For poetry, and with archangel harps
Hold no unequal rivalry in song;
Leading the choirs of Heaven in numbers high—
In numbers ever sweet and ever new.
Behold them yonder, where the river pure,
Flows warbling down before the Throne of God;
And, shading on each side, the Tree of Life
Spreads its unfading boughs! See how they shine
In garments white, quaffing deep draughts of love;
And harping on their harps, in harmonies
Preparing for the ear of God Most High."

The author is here reminded of an interesting incident connected with his early career in London. Upon one occasion, having just finished his performance, a stranger advanced from among the audience, and, taking him affectionately by the hand, addressed him in these words: "Young man, you possess remarkable skill upon that instrument, but—may you play a spiritual harp in the Kingdom of Heaven."

Now are we brought to consider the history of David, the sacred harpist, of whom, apart from the testimony of Scripture, Eusebius remarks, that he carried his harp with him wherever he went, to console him in his afflictions, and to sing the praises of God.

"Great bard! who used on earth a seraph's lyre,
Whose numbers wandered through eternity,
And gave sweet foretaste of the heavenly harps.
The bard, by God's own hand anointed; who,
To virtue's all-delighting harmony,
His numbers tuned; who, from the font of truth,
Pour'd melody, and beauty pour'd, and love,
In holy stream, into the human heart."

The aspect in which the Royal Psalmist first appears before us is that of a medical man, if it be possible, that is, for Music to operate medicinally with success. In this instance, it certainly proved a powerful palliative, if not a cure, for the troubled spirit of Saul, who had offended the Divinity by his disobedience. The whole of David's influence over the disorder of the Prince must be attributed to his skillful manner of playing upon the harp.

"The spirit of the Lord departed from Saul, and an evil spirit from the Lord troubled him. And Saul's servants said unto him, 'Behold now! an evil spirit from God troubleth thee; let our lord now command thy servants, who are before thee, to seek out a man who is a cunning player on the harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.' And Saul said unto his servants, 'Provide me now a man that can play well, and bring him to me.' Then answered the servants, and said, 'Behold, we have seen a son of Jesse, the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and comely in person, and the Lord is with him.' Wherefore, Saul sent messengers unto Jesse, and said, 'Send me David, thy son.' And David came to Saul, and stood before him, and he loved him greatly. And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand; so, Saul was refreshed and was well, and the evil spirit departed from him." Ancient history abounds with instances of miraculous effects of a similar nature, upon individuals under affliction; but they are not worthy of being treated seriously. The truth is, the nearer any people are to a state of nature, the easier it is to create upon them great effects by little causes. In the first Book of Chronicles, we have the following remarkable account of the employment of the Harp by the Israelites in their religious services: "God gave to Heman fourteen sons and three daughters; all these were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps." The Psalms also abound in expressions confirming the preceding quotations: "Praise the Lord with the harp." "Take a psalm, and bring hither the pleasant harp." "Sing to the harp with a psalm of thanksgiving." "Upon the harp will I praise Thee, O God." "Sing praises upon the harp with a solemn sound." There were many kinds of harps used by the Hebrews: but little dependence can be placed upon the rendering given by translators to the various appellations bestowed upon the instruments mentioned in the Psalms. The hazur was a ten-stringed instrument, and the sheminith was an eight-stringed one; as to the lute, tabret, psaltery, and others, commentators, in both ancient and modern times, not knowing what were their real forms and properties have given them the names of such as were of the most common use in their own respective countries.

"The harp the monarch minstrel swept,
The king of men, the loved of heaven,
Which Music hallowed while she wept
O'er tones her heart of hearts had given.
Redoubled be her tears, its chords are riven!
It softened men of iron mould;
It gave them virtues not their own:
No ear so dull, no soul so cold,
That felt not, fired not to the tone,
Till David's lyre grew mightier than his throne!
It told the triumphs of our king;
It wafted glory to our God;
It made the gladdened valleys ring,
The cedars bow, the mountains nod;
Its sounds aspired to heaven, and there abode!

Since then, tho' heard on earth no more,
Devotion and her daughter, Love,
Still bid the bursting spirit soar
To sounds that seem as from above,
In dreams that day's broad light cannot remove."

The reign of Solomon—so long and pacific, so glorious to the Hebrews—may be regarded as the Augustan age of that people; and their prosperity during this period not only enabled them to cultivate the arts and sciences amongst themselves, but stimulated foreigners to assist them. As the Romans were indebted to the Grecians for a great part of their knowledge in the polite arts, in like manner the Hebrews under Solomon's government obtained assistance from Tyre, where the harp was exceedingly popular, as Isaiah and Ezekiel testify ("the harp, &c., are in their feasts"—"The sound of thy harps shall be heard no more"—"The joy of the harp ceaseth"). Solomon's account, "that he gat himself the delights of the children of men, as musical instruments, and that of all sorts," is confirmed by Josephus, who states there were no less than forty thousand instruments, leaving out those of wind and percussion, at the dedication of the temple. Among the rest, he mentions a particular kind of harp, called "the harp of electrum;" that is, a harp made (according to Pliny) of a mixed metal, four parts of which were gold, and the fifth part silver.

From this period (about 1000 years B. C.) till the captivity and destruction of Jerusalem and the Temple by the Babylonians, few memorials remain respecting the existence of the harp among the Jews. They stood once more with the harps of David in their hands, when they attempted, during the reign of Hezekiah (726 B. C.), to restore the Temple to its ancient splendor; but misfortunes put an end even to this undertaking, and they were, one hundred and twenty years afterwards, subdued and taken captive to Babylon. By an allusion to the Book of Daniel, we may see that the harp held a most exalted rank amongst the Babylonians: "It is commanded, O people, nations, and languages! that at what time ye hear the sound of the * * harp, &c., ye fall down." Saint John, also, in the Book of Revelations, referring to the fall of Babylon, remarks: "and the voice of harpers shall be no more heard in thee." During the captivity of the Hebrews, it is natural to suppose they were denied the celebration of their Jewish rites, nor could they have much time or inclination for domestic amusement and festivity; so that, Music, the child of leisure, and the parent of innocent pleasure, must have been neglected. The idea of everything that awakened the recollection of former felicity, must have been painful in a state of slavery; accordingly they expressed themselves in the following familiar words: "By the rivers of Babylon, there we sat; yea, we wept when we remembered Zion; we hanged our harps on the willows in the midst thereof;" in the language of Job: "Their harp was turned to mourning." In the year 536 B. C., an ineffectual effort was made, by permission of Cyrus, again to rebuild their temple, to restore it to its former grandeur, and reëstablish their ancient form of worship; but the spirit of their ancestors was lost, their dependence upon the God of their fathers was shaken by the introduction of a vainglorious spirit, and the rejection of the Messiah completed their overthrow, without leaving one honorable memento in the concluding page of their history. Titus Vespasian, by the destruction of their city, terminated their existence as an independent people. They became tributary, by turns, to the Persians, Egyptians, Syrians, and Romans; and we are left without any further clue as to the progress which the harp made amongst them. At the public games which had been instituted by Herod as late as 26 B.C., musicians were converted from minstrels, prophets, and priests, into companions of wrestlers, gladiators, and wild beasts.

——"Thou, who of old,
The prophet's eye unsealed, that nightly saw,
While heavy sleep fell down on other men,
In holy vision tranced—the future pass
Before him; and to Judah's harp attuned
Burdens which made the Pagan mountains shake,
And Zion's cedars bow, inspire my song.
Hold my right hand, Almighty, and me teach
To strike the lyre, but seldom struck, to notes
Harmonious with the morning stars, and pure
As those by sainted bards and angels sung,
Which wake the echoes of eternity."

CHAPTER IV.

THE GRECIAN LYRE.

"O! Lyre divine, what daring spirit
—— wakes thee now?"

The early history of the Ancient Greeks is so enveloped in fable, that there is much difficulty in forming an accurate opinion of the state of the Harp from the descriptions given by their historians. It is natural that doubts should be entertained upon the veracity of the historical records of that era, being so much mixed up with mythology; it should, nevertheless, be borne in mind, that a myth has its foundation in fact. It is not at all unreasonable to admit the presumption of their deifying their heroes and heroines, in order to perpetuate their glorious achievements—an act perfectly consistent with ambition and national pride. It is universally acknowledged that the Greeks regarded Music as the basis of all the Sciences, as well as the principal source of gratification; and so popular was the Harp, that the country has been styled "the Land of Lyres." Sir Isaac Newton imagines that the Phœnicians and Syrians (by whom the harp, it has been seen, was well known) emigrated upon the occasion of the conquests of David, about one hundred and forty years before the Trojan war, and came into Asia Minor, to Crete, Greece, Lybia, and Phrygia, under the conduct of Cadmus, the son of Agenor, who by many ancient writers is said to have received his education in Egypt: they were called Corybantes, and Dactyly. Cecrops is also mentioned as having led a colony of Egyptians into these parts. Those races brought with them the arts and sciences of their native country, and introduced them, with the practice of the harp, into Greece. Allusion has already been made to the Grecian version of the invention of the lyre by Mercury, of whom the poet says:

"Hail! winged messenger of love,
And of th' immortal powers above;
Sweet parent of the bending lyre,
Thy praise shall all its sounds inspire."

Apollo, who, as we have seen, received Mercury's lyre, is spoken of as the first who played upon it by method; and to his perfections the poets have added, together with beauty and grace, the art of captivating the ear and the heart by the melodious sound of his lyre. An anecdote illustrative of his talent is related: "Apollo engaged in a contest with one Marsyus, a flute-player, who offered to prove the superiority of his instrument over the lyre. The people of Nysa having been chosen as judges, Apollo commenced by playing a simple air; but Marsyus, striking the audience with the novelty of his flute, seemed to be heard with more pleasure than his rival. However, in a second trial, it is said that the performance of Apollo, who accompanied himself with his voice, was allowed greatly to excel Marsyus upon the flute alone. Marsyus, with indignation, protested against the decision of the judges, urging that he had not been fairly vanquished according to the rules stipulated, because the dispute was concerning the excellence of their instruments and not their voices. Apollo denied having taken any unfair advantage of his antagonist, since Marsyus employed both his mouth and fingers in performing upon his instrument; so that, if he were denied the use of his mouth, he would be still more disqualified for the contention. The judges, approving of Apollo's reasoning, ordered a third trial, at which Marsyus was again vanquished."

The simplest state of society is that in which a people is chiefly devoted to pastoral pursuits; such was, in all probability, the condition of those who first settled in Greece. But a heroic age succeeded; and both poetry and music, the kindred arts, were employed in celebrating the warlike exploits and famous enterprises of contending chiefs. The history of this period is not much less intermixed with fable than that which preceded it; but from the confused representations and conflicting characteristics of those individuals whose names and talents have been recorded, must we collect such information as may lead us to a knowledge of the state of the harp amongst them. One of the most prominent in the catalogue of musical gods, stands Linus, who, by some writers, is said to have taught Hercules the use of the lyre. Upon one occasion, finding his pupil obstinately stupid, he was provoked to strike him, which so enraged the young hero, that he seized the lyre from the hands of his master, and killed him by a blow upon the head. Homer, in his description of the shield of Achilles, pays a tribute to the memory of Linus, in the following lines:

> "To this a youth awakes the warbling strings,
> Whose tender lay the fate of Linus sings."

Orpheus has the highest reputation amongst the Grecians as a lyrist. He embarked in the Argonautic expedition, and excited the courage of his companions by the sweet music of his voice and lyre. The fable of his attempt to restore to Earth his wife, Eurydice, by a visit to the Infernal Regions, his power of silencing Cerberus, suspending the torture of Tartarus, and drawing tears of iron down the cheeks of Pluto, are well known to the reader. Such was the sweetness of his music, that the infernal god consented to restore him Eurydice, upon condition that he should not look back upon her until he had quitted his regions; but being unable to perform on his part the contract, or forgetful of the injunction, he forfeited the prize which his lyre had won. Dryden, in speaking of Orpheus' harp, says:

> "His flying fingers and harmonious quill
> Strike seven distinct notes, and seven at once they fill."

The Trojan war was commenced, according to Archbishop Usher, 1185 years, and according to Sir Isaac Newton, 904 years B. C. Homer, the historian of this remarkable epoch, has left

us an account of some of the most celebrated musicians of that period, and mentions the lyre as being constantly in the hands of the bard. The appellations of Harp, Cithara, &c., were given by him as versification required; they were all of the same kind, if not one and the same instrument. Phemius is mentioned by Homer, and is supposed to have been his friend:

"To Phemius was consigned the chorded lyre,
Whose hand reluctant touched the warbling wire."

From the works of this great poet, we learn that the Harp was in high estimation; that at all their feasts, and at public worship, it was invariably introduced. The greatest heroes of antiquity were not insensible to its charms, and frequently stirred their valorous enthusiasm by chanting to it the immortal deeds of heroes and kings. Both Achilles and Paris were harpists; but while the one checked his unbounded rage and thirst for glory with the soothing tones of his harp, the other employed the same instrument for the indulgence of his effeminate habits—for which reason, Alexander could not be induced to look at his harp when it was shown him. Of Achilles, it is said:

"Amused at ease, the god-like man they found,
Pleased with the solemn harp's harmonious sound;
A well-wrought harp from the great Thebæ came,
Of solid silver was its costly frame;
With this he soothes his angry soul, and sings
Th' immortal deeds of heroes and of kings."

Hector thus upbraids Paris, upon the occasion of his declining the combat with Menelaus, for his beauty and effeminateness:

"Thy graceful form, instilling soft desire,
Thy curling tresses, and thy silver lyre."

Pliny undertakes to say that Thamyris was the first solo performer upon the harp; and Plutarch informs us, that having dared to challenge the Muses, he was punished for his presumption with blindness and an inability to touch his lyre. Very little information can be obtained concerning the lyrists who lived subsequent to Homer, and previous to the establishment of the Grecian games. Terpander must have lived about the time of Tyrtæus, in the 36th Olympiad. It is recorded that he gained four successive prizes at the Pythian games. He was very celebrated on account of his having appeased, by the influence of his musical abilities, a popular affray at Lacedæmon. For an attempt, together with one of his colleagues, Olymparius, to add three strings more to the four already in use, they were both banished, the unlucky strings cut off, and the instruments hung up ignominiously by a nail on the outside walls of the city, on the score that such an innovation would tend to enervate and demoralize the people. Fortunately, the anathema did not arrest the progress of the Harp.

Timotheus is said to have endured much severer punishment at the hands of the Spartans, for a similar transgression. These people were very peculiar in regard to their musical taste; and their severity of discipline deprived them of their natural feelings. The following Act of Parliament, passed upon the occasion of his offence, is perfectly illustrative of the consequences of disturbing the springs by which they were accustomed to be governed: "Whereas, Timotheus, the Milesian, coming to our city, and dishonoring our ancient music, and despising our lyre of seven strings, has, by the introduction of a greater variety of notes, corrupted the airs of our youth; and by the number of his strings, and the novelty of his melody, has given to our music

an effeminate and artificial dress, instead of the plain and orderly one in which it has hitherto appeared, rendering the melody infamous, by composing in the chromatic instead of the enharmonic; the kings and the ephori (or magistrates) have therefore resolved to pass a censure upon Timotheus for these things; and further, to oblige him to cut off the superfluous strings of eleven, and leaving only the seven tones, and to banish him from our city; that men may be warned for the future not to introduce into Sparta any unbecoming customs."

Athenæus adds this additional circumstance to the story, that when the public executioner was on the point of fulfilling the sentence by cutting off the new strings, Timotheus perceived a little statue in the same place with a lyre in its hand of as many strings as that which had given offence; and upon showing it to the judges, he was acquitted. Plutarch gives a list of inventors, who had, as he thought, corrupted the good old melody by additional notes on the lyre. It is related as a *bon mot* of one of the Spartan kings, that when, upon one occasion a musician was extolled for his skill, he said, turning to his cook, "and this man can make good broth."

At the Olympic games which began to be celebrated in the year 776, B. C., there were not only horse races, gymnastic exercises, manly feats and trials of physical strength, but also musical contests, which brought together nearly all the men of highest renown throughout the country. But of all the ancient games, none were so intimately connected with our subject as the Pythian.

About 591 B. C., prizes were awarded to those who, without singing, played with the greatest precision and taste. This is regarded as the first instance among the Grecians of the separation of that science from the art of poetry. In the eighth Pythiad, a prize, consisting of a crown of laurel, was given to the best performer on the lyre. Anacreon was born in Teos, in the delicious region of Ionia. This famous lyrist appears to have flourished about six centuries before Christ, and at that remarkable period, when under the polished tyrants Hipparchus and Polycrates, Athens and Samos were the rival asylums of genius. The dispositions and talents of Anacreon recommended him to the monarch of Samos, and he was formed to be the friend of such a prince as Polycrates. Susceptible to the pleasures only, he felt not the corruptions of the court; while therefore, Pythagoras fled from the tyrant, Anacreon celebrated his praises upon the lyre.

"At length thy golden hours have wing'd their flight,
And drowsy death thine eye-lid closeth;
Thy harp, that whispered through each lingering night,
Now mutely in oblivion sleepeth."

In those early periods the two-fold quality of poet and musician were united in one person, and vocal and instrumental music were wedded together; and as vocal efforts consisted chiefly in impressive recitations, adapted to particular events, and delivered in a sort of declamatory style, powerful effects on mankind in general were no doubt produced mainly by the genius, eloquence, and harmonious voice of the lyric orator, and not by the scanty means the lyre or embryo harp could afford; however, the dilletante of old were satisfied with their instrument. A host of famous characters among whom are, Polyides, Rhiamis, Henodemus, Xenocritus, Tellefillas, Ibycus, &c., may be mentioned; but there is too great a similarity in the incidents of their respective biographies to admit of their being introduced here. A single allusion to Pythagoras shall suffice: he was a follower of Orpheus, and was not only an eminent lyrist, but a great philosopher as well. What entitles him to a special notice is the circumstance of his invention of the monochord, an instrument made to illustrate the laws which govern the production of sound in vibrating strings. One day, meditating upon the want of some rule to guide the ear analogous to what had been employed to help the

other senses, he happened to pass a blacksmith's shop, and observing that the hammers, which were four in number, sounded very harmoniously, he had them weighed; upon them he suspended four strings of an equal length and thickness, and found that they gave the same sounds as the hammers had done, namely the fourth, fifth, and octave, to the gravest note, which last interval had not formed part of the musical system before, the Greeks having gone no further than the heptachord, or seven strings. He explains the principles of vibration, by saying, that the ear is the vehicle of sound, and the agitation of the elements occasioned by a similar agitation in the sounding body, are the cause of it. The vibrations of a string, or any other sonorous body being communicated to the ear, affected the auditory nerves with the sensation of sound; and this sound is acute or grave in proportion as the vibrations were quick or slow. Of two strings equal in every thing but length, the shortest will make the quickest vibrations and give the most acute sound; in other words, the number of vibrations made in the same time by two strings of different lengths are inversely as those lengths, that is, the greater the length, the smaller the number of vibrations in any given time. By this discovery he found that, considered in the vibrations that cause the sound and the dimensions of the vibrating or sonorous body, it was reduced to quantity, and as such became subject to calculation and expressible principles.

"When Music, heavenly maid, was young;
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Throng'd around her magic cell.
'Tis said, and I believe the tale,
The humblest shell could more prevail,
Had more of strength, diviner rage,
Than all which charms this laggard age.
O Music! sphere-descended maid,
Friend of Pleasure, Wisdom's aid!
Why, goddess! why, to us denied,
Lay'st thou thy ancient lyre aside?"

CHAPTER V.

ROMAN HARP.

Little can be said respecting the introduction of musical science among the Romans, a people especially indebted to the Greeks for the elements of their knowledge of the art. It is however, well known that long before their connection with Greece, they were in communication with Etruria; and both Stabo and Livy consider the early Roman music to be derived from the Etruscans. One of their authors, named Apuleius, mentions the cinnara (or cithara), as being employed as a solo instrument at their musical entertainments. The harp cannot be regarded in the light of a national instrument in Italy, as it was in Egypt and Greece; we may, nevertheless, gather that during the time of the Cæsars it was very greatly esteemed at Rome. Tiberius banished the musicians, but Caligula recalled them. The infamous Nero encouraged music; but more, it may be imagined, for the gratification of his own personal vanity than from any sincere love of the humanizing art. He made his first appearance in public as a musician in the character of a strolling minstrel. About 63 years after the Christian era, he visited Naples as a harpist, and entered the city dressed as Apollo, attended also by all the celebrated lyrists of that period, and his officers of state, in a thousand chariots. Five thousand musicians he took into his service, and dressed in a particular uniform. It is said, he once entered Rome with eight hundred prizes; and so jealous was he of those whom he supposed to excel him, that Britannicus was poisoned, because he had a more agreeable voice. At the Olympic games, he obtained the musical prizes for which he had contended, by bribing the competitors and judges. And in order there should remain no memorials of other victors, he commanded all their statues to be pulled down and dragged through the streets, and either broken to pieces, or thrown into the common sewer. In the same car, in which kings used to be brought in triumph, who had been vanquished by Roman generals, and with the same splendor, pomp and solemnity, was Diodorus, a celebrated Greek lyrist, with other eminent musicians, brought through the streets of Rome, leaving it doubtful which was the greatest, the vanity of Nero, in imagining himself superior to those professional musicians, or their adulation in confessing themselves to have been vanquished by him.

The present chapter could not be brought to a close by a more appropriate subject, than with a description of the various forms the harp has assumed, and of the order in which the strings are supposed to have attained in compass to their largest proportions. Of the genera of the Harp, the variety is apparently innumerable; Montfauçon has examined as many as six hundred

representations in ancient sculpture, all of which were without a neck, with the strings open as in the harp, and played upon with the fingers. He remarks himself that it is difficult to determine, in what the lyre, cithara, chelys, psaltery, and harp, &c., differ from each other. Quintilianus makes a manifest distinction, and describes them in the following extraordinary manner: "The lyre is of a character analogous to masculine, from its great depth of gravity and roughness of tone; the sambuque is of a feminine character, weak, delicate, from its great acuteness and the smallness of its strings, tending to dissolve and enervate. Of the intermediate instruments, the polythongum partakes most of the feminine; while the cithara differs not much from the masculine character of the lyre." This is very curious; and with regard to the form or structure of these classified instruments he is wholly silent. To come nearer to the truth, there were in all ages two distinct species of harps; the one, like that of the modern day, of full compass, and which rested upon its base; the other more portable, and slung over the shoulder, and perhaps approaching in size to the guitar. The harp that Nero used must have been of large dimensions, for it admitted of its being played upon while standing, according to one of the established rules for public performance, to which he strictly submitted. David's harp must have been one of the smaller description, as it may be remembered that he played upon it while dancing before the ark. A learned commentator upon the poems of Callimachus, has proved that all the instruments with oblique strings, such as the nablum, the barbitos, the magade, the psalterium, the lyre, the lute, and the sambuque, of which mention is made in the holy scriptures and in the writings of antiquity, were varieties of the harp. The phorminx, from a passage in Orpheus, must have been a lutiform instrument, while the chelys was a lyre:

"Chiron sometimes struck the cithara of Apollo,
And sometimes the shell-resounding phorminx of Mercury."

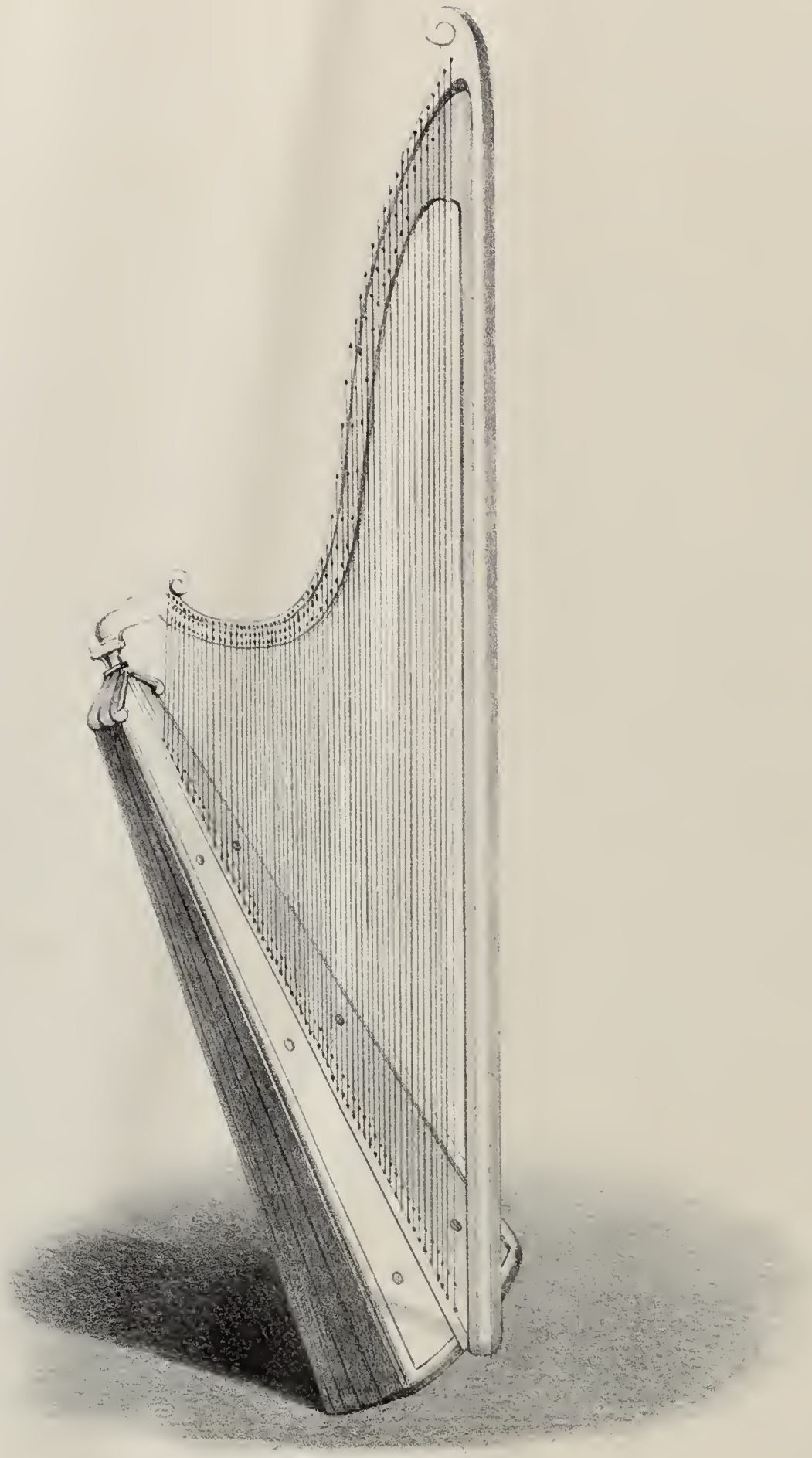
The theorbo, or arch-lute, was usually made in the shell form, showing that an idea of its origin had never been lost. The appellation of testuedo, was given to the lyre, for the reason that it was made of the hollow shell of the "Testuedo acquatica," or sea-tortoise, which, it may be remembered, Mercury is said to have found on the banks of the Nile. The etymology of the word guitar seems in a remarkable manner to be synonymous with, and deducible from, cithara or cinnara (in the Bible, kinnor or kitros), for it is supposed that the Roman C was hard, like the modern K, and the Italian word "chitarra" is manifestly derived from cithara. This interesting fact serves to show that the Harp is the parent of other stringed instruments.

Dr. Burney, in allusion to this point, justly remarks, that finger-boards were invented after strings of different lengths had been so multiplied upon the harp, that more could not be added without confusion; and it could be easily demonstrated, that the modern pianoforte owes its origin to the same source. Alcæus, the contemporary countryman and friend of Sappho, is said by Horace to have played with a golden plectrum (or stick); hence the name given to the instrument called pectis or pecten. Kirchner speaks of the psaltery of Erato as a horizontal harp played upon with a plectrum; and he also adds, that it furnished the idea of the harpsichord, from which the pianoforte was constructed. The trigonum is a triangular harp, taken from an ancient painting in the museum of the King of Naples. Sophocles calls it a Phrygian instrument; and one of his dipnosoppists tells us that a certain musician, of the name of Alexandrinus, was so admirable a performer upon it, and gave such proof of his abilities at Rome, that he made the inhabitants musically mad. In the Etruscan lyre of seven strings, though of such remote antiquity, the tail-piece, bridge, sounding board, and sounding holes, have all a modern appearance, the lower part resembling an old bass viol; reminding us again of the fact, that in the ancient lyre

we find more than the embryo of the whole violin family. A most ingenious instrument was called the tripodian, or the tripod of Pythagoras. Athenæus says of it, that it was so difficult that it remained in use only a short time. It resembled, in form, the Delphic tripod, whence its name. The legs were equi-distant, and fixed upon a movable base that was turned by the foot of the player, the strings being placed between the legs of the stool, and the vase at the top, which served for the purpose of a sounding board, and the strings of the three different sides of the instrument were tuned to the three different moods. The performer sat on a chair made for the purpose, and striking the strings with the fingers of the left hand, and using the plectrum with the right, he at the same time turned the instrument with his foot, whichever of the three moods he pleased, so that by great practice he was enabled to change the moods with such velocity, that those who did not see him imagined they heard three different performers at the same time; but after the death of this admirable musician no other instrument of the same kind was ever constructed.

Upon an ancient pillar erected at Heliopolis, is a representation of a two-stringed instrument; and historians think this to be the period from which to count when the number of strings began to increase. Some writers argue that the Grecian lyre had three, and others four strings (the Egyptian harp having been, of course, entirely lost). Chorœbus, the son of Atys, King of Lydia, added the fifth, which was D in the third line of the bass clef; Hyagnis added the sixth, Terpander the seventh, and Pythagoras the eighth, though Pliny tells us it was Simonides, and others, Lychaon. The preceding account is by Bœthius. Suidas affirms that the lyre had but three, after the time of Amphion, till Terpander added three more to it, supplying the performer with two conjoint tetrachords, and that it was one hundred and fifty years after this that Pythagoras added the eighth. To Timotheus is attributed the addition of four strings to the seven which it had before. As to the notes added after this celebrated citharist, very many claimants have put in their pretensions. In the time of Aristoxenus, the scale of the harp was extended to two octaves. The magadio, of twenty strings, is mentioned by Anacreon, a name implying a series of octaves. The simicum, of thirty-five strings, is recorded by Athenæus. Epigonius, a native of Ambracia, is celebrated by the ancients for the invention of a harp with forty strings, which was called after his name, epigonium, and it was supposed to be tuned in the diatonic scale. This last specimen vies in capacity with the modern harp, and its dimensions qualified it for elaborate performances.

"I often wish this languid lyre,
This warbler of my soul's desire,
Could raise the breath of song sublime,
To men of fame in former time.
But when the soaring theme I try,
Along the chords my numbers die,
And whisper, with dissolving tone,
'Our sighs are given to love alone.'
Indignant at the feeble lay,
I tear the panting chords away,
And tune them to a nobler swell,
And strike again the breathing shell;
But still its fainting sighs repeat,
'The tale of love alone is sweet!'
Then fare-thee-well, seductive dream,
Thou mad'st me follow glory's theme;
For thou, my lyre, and thou, my heart,
Shalt never more in spirit part."



Welsh Harp.

"TELYN CYMRAEG".

C Currier's Lith. 33 Spruce St. N.Y.

CHAPTER VI.

THE HARP IN WALES.

The Harp, it hath a magic pow'r,
For fairies hover o'er each string,
If played at ev'ning's blissful hour,
Where Cambria's aged minstrels sing.
It ne'er was meant for princely halls,
For glitt'ring scenes of lordly state;
But where the mountain echo falls,
There let its thrilling chords vibrate.

That Harp, it stirred the hearts of old,
Its clang was in the battle strong;
It nerv'd the brave, inspired the bold,
Struck by the ancient bardic throng.
No stranger Harp such rapture brings,
No minstrel strain so charms the ear;
For there's a spell hangs o'er the strings,
That Cambria's children hold so dear.

'Mid mountains high, in sunny vales,
Where long the elfin crew have dwelt,
In Cambria's pleasant hills and dales,
The power of the Harp is felt.

WHATEVER interest we may feel in the history of the Harp, among nations whose habits and opinions we are accustomed to consider with veneration, it is much more important to trace its history in the various ages of the Christian era, with all of which we seem to be more intimately connected. The simple and sacred ordinances of the Christian religion are not opposed to the introduction of music in its worship, a fact sufficiently proved by the habits of the early Christians, who are known to have adopted the harp, in imitation of the Pagans. But it is amongst the Cymry (or Welsh) we find the favorite instrument cultivated at that period. The Cymbrian nation affords a striking instance of the obscurity into which a people may be plunged for the want of good historians. Though once the masters of Europe, from the mouth of the River Oby, in Russia, to Cape Finisterre, the western boundary of Gallacia, in Spain, they are very little mentioned in history. They trusted their fame to tradition, and the songs of their bards, which, by the vicissitude of human affairs, are long since lost. The traces of their

ancient language (the only remnant of them that remains) being found in places widely distant from each other, serves to show the extent of their ancient power, but throws very little light on their history. Their poetical compositions were admirably contrived for the purposes of tradition; they were adapted to music, and the most perfect harmony was preserved. Each verse was so connected with those which preceded or followed it, and the words were so adapted to the common turn of the voice, after its rest, to a certain key, that it was almost impossible, from a similarity of sound, to substitute one word for another. Nor does this choice of words cloak the sense or weaken the expression. The numerous inflexions of consonants, and variation in declension, make the language very copious.

But the triads and songs to which they committed their history were lost, or altogether corrupted, in revolutions and migrations, which were so frequent and universal so that no part of their early settlement is now possessed of its original inhabitants. Beyond the reach of records is, therefore, settled a gloom which no ingenuity can penetrate. It is, however, upon the traditions of a people, from all time most free from intermixture with foreigners, we are to place most implicit confidence; and for these we are to look among the mountains and inaccessible parts of a country—places, on account of their barrenness, uninviting to an enemy, or whose natural strength enabled the natives to repel invasions. Such are the mountainous countries of Wales, Scotland and Ireland, which may well be considered the nurseries of modern harp playing. Mr. Fétis imagines that the Saxons and the Danes introduced the harp into the British Isles in the Middle Ages, while others attribute its transmission to the Romans. But a host of testimonies could be cited, among whom are Marcellinus, Carte, Athenæus, Strabo, Siculus, Tacitus, Tyffilio, Fabian, Lewis, &c., to prove that the instrument was employed in Wales, both at their sacred ceremonies and other celebrations, from very early times preceding the period of the Roman invasion.

Bochart states that the Phœnicians (or Canaanites), from a province of Syria, sent colonists into almost all the islands of the Mediterranean, and that they were the first to open the commerce of the British Isles; which circumstance is confirmed by Strabo, who says, in express terms, that they carried it on entirely alone. The habits of the aborigines of the island resembled in a remarkable manner those of the Canaanites; for instance, their priestly order, their extraordinary veneration for mountains, groves and rivers, &c. The Welsh Druids were an order of men formed upon the same principles with the Dactyli, Idæ, and Curetes of the ancients. Their pretended intercourse with heaven, their magic and divination, were the same. The parallel may be run in many instances between them and the Grecians. Their national designation was that of Cymri, which signifies "Aborigines." When the first colonists were organized into a commonwealth by Prydain, they called themselves Ynas Prydain, in honor of their legislator. The Romans easily latinized Prydain into Britanni, which appellation was at last anglicized into Britain. Diodorus Siculus' description of the Hyperboreans (or Britons) will suffice to substantiate completely the assertion, that the Welsh were acquainted with the Harp previous to every other nation since the commencement of the Christian era. Writing forty-five years before Christ, he says: "There is an island over against Gaul, the size of Sicily, under the Arctic Pole, where the Hyperboreans inhabit, so called, because they lie far north. They say, that Latona was born there, and therefore, that they worship Apollo above all other gods; and they daily sing songs in praise of this god, ascribing to him the highest honors. They say, that there is a city, likewise, there consecrated to this deity, whose citizens are most of them harpers. They use their own language; but have of ancient time had a special kindness for the Grecians, and more especially for the Athenians and the Delians. Some of the Grecians passed

over to the Hyperboreans, and left behind them presents inscribed with Greek characters. Aboris formerly travelled thence, and renewed the ancient league of friendship." These quotations show the source from whence the Welsh derived their knowledge of the instrument, which they claim the honor of transmitting to the period now under consideration.

The first positive mention we find of individual merit, connected with the history of the Harp in Wales, is that of Blegywryd ab Seifylit, the fifty-sixth supreme king of Britain, who reigned about two hundred years B. C. Of him it is recorded that he excelled all before him in the science of music, and that he was, for his extraordinary skill, called the "god of music." In the following lines are specified his varied accomplishments:

"Every instrument could play,
And in sweetest manner sing;
Chanting forth each kind of lay
To the sound of pipe or string.
He to spaltery, viol, rote,
To lyre, harp, and erwth could sing;
And so sweet was every note,
When he touch'd the trembling string,
That, with love and zeal inflam'd,
All who joined the listening throng,
Him, with ecstasy, proclaimed,
God of minstrels, god of song."

Over the Cimbrians reigned a man named *Bardus*, famous for his inventions, and his musical acquirements. The word of which his name consists not only reveals the source from whence ancient Bardism sprung, but it also resembles in a remarkable manner the ancient appellations bestowed upon the instrument; for instance, the "Barbiton" of Horace, the Grecian "Barbitos," and the German "Barditus." All these are derived from the Welsh root "Bâr;" and argue strongly in favor of the position assumed, namely, that the Welsh people received the harp primarily from those very parts of the world, where it is known to have been popular immediately after the Deluge. Nor need we be startled at the apparently presumptuous pretensions of some authors, who have gone so far as to surmise that their musical instruments were derived from Gomer, the eldest son of Japhet, it having been proved that the Welsh are descendants of that tribe.

The Druidical bards were the divines, philosophers, physicians, legislators, prophets, and musicians of the Britons. The influence which these teachers of the people exercised, was so great, that when two armies prepared for battle, they would immediately desist upon the appearance of the bards, even though they had cast their darts, and drawn their swords. In Ossian's poems they may be seen to have been on all occasions the ambassadors between the contending parties, and their presence held sacred: Cairbar feared to stretch his sword to the bards, though "his soul was dark." "Loose the bards," said his brother Cathmor, "they are the sons of other times; and their voices shall be heard in other ages, when the kings of Temora have failed." The venerable Bede records, that at one of the feasts of the Saxons, in the eighth century, it was agreed, for conviviality, that every guest should sing to the harp in his turn; as soon as Cædmon saw the harp approach, he arose, and retired in shame. It appears to have been a custom among the Greeks, also, to play upon the harp alternately at an entertainment, till it had passed round the table. The story of King Alfred's entering the Danish camp in Somersetshire, in the disguise of a harper, and returning without being detected, is related by several authors. In the year 886, he established at the Uni-

versity of Oxford a harp-professorship. A similar instance is recorded of Badulf, who by the stratagem of assuming the same character, gained admission to consult with his relative Colgrin, when besieged in the City of York, by Arthur, in the fifth century. In the tenth century, Anlaf, king of the Isles, invaded the north of England with a prodigious army of Danes, and was resolved to explore the situation of the enemy's camp, and the condition of the army. Before he engaged, he disguised himself as a minstrel, and succeeded in penetrating as far as the king's tent, where he played upon the harp with so much skill, that he was easily admitted. King Athelston was then dining with his chief officers, who were agreeably entertained with the music; but the repast being over, the musician was dismissed with a handsome reward; which he, however, disdaining to carry off, buried in the ground. A soldier, who had formerly served under him, observing the act, was confirmed by it in his suspicion that the disguised harper was Anlaf; and accordingly gave notice of it to Athelston, who blamed the man for omitting to discover it sooner, that the enemy might have been seized. However, in consequence of the information, Athelston prepared himself for the danger, and proved victorious on the following day.

From the ninth to the eleventh century, the Welsh Awen (or Muse) received a formidable check from the persecutions and wars which were brought over their country, and which involved the destruction of their manuscripts. The hiatus continued until Prince Gruffudd ab Cynan (1042), when Meilir, the father of a noble succession of bards, brought poetry to the highest perfection. Prince Gruffudd invited to Wales some of the best musicians of Ireland, being partial to the music of that island. It is stated that he was born there. Nothing could display more forcibly the estimation and influence which the Welsh bards enjoyed at this time, than their remarkable prerogative of obtaining presents by occasional petitionary poems. This custom was afterwards carried to such excess, that it became necessary to control them by laws which restrained them from asking for the prince's hawk, or horse, greyhound, or any other possession beyond a certain price, or that was particularly valued, or that could not be easily replaced. Llewelyn's bard, for instance, had such a high opinion of his prince's generosity, that he exclaimed:

"Were I to ask the prince a boon,
Ev'n if 'twere the full-orb'd moon.
He'd give it,—prince of gen'rous soul!
He'd give his faithful bard the whole."

The following were some of the rules issued for the regulation of the minstrels: to possess no more than ten shillings under penalty of forfeiting the whole to the king; the itinerant minstrel not to go to the king's house, nor a chief one to that of a plebeian; to be of a friendly conversation, peaceable, obliging, humble, and fond of good offices (to wit!), and know how to serve from the kitchen to the table of a person of dignity, and to carve every fowl that might come before him.

Though the age of Rhys was so propitious to the bards, we should have remained unacquainted with the nature of their harp-music, for which they were so highly esteemed, if they had not found in Giraldus Cambrensis (who flourished in the twelfth century), a historian worthy of their fame. He was a Welshman, and traversed their country in search of information with an industrious and philosophical spirit of learned curiosity. He says: "by the sweetness of their musical instruments they soothe and delight the ear; they are rapid, yet delicate, in modulation, and by the astonishing execution of their fingers, and their swift transitions from discords to concords, produce the most pleasing harmony. They enter into a movement, and conclude it in so delicate a manner, and play the little notes so sportively under the blunter sounds of the bass-

strings, enlivening with wanton levity, communicating a deeper internal sensation of pleasure, that the perfection of their art appears in the concealment of it. From this cause, those very strains which afford deep and sensible delight to such as have looked far, and skillfully penetrated into the mysteries of the art, fatigue rather than gratify the ears of those who seem to see without perceiving, and to hear without understanding." In one of Phillip's pastorals are found lines strikingly descriptive of the "melting tones of the melodious harp" (as Marcellinus calls them):

"Now lightly skimming o'er the strings they pass,
Like winds that lightly brush the plying grass:
The melting airs arise at their command;
And now, laborious, with a weighty hand,
They sink into the chords with solemn pace,
And give the swelling tones a manly grace."

We have now arrived at the historical period in which the musicians Cymraeg (Welsh) called forth from the harp its loudest and grandest tones, to reanimate the ancient struggle of their brave countrymen for freedom, and the possession of their parent soil. What was the success attending their virtuous and noble efforts, the history of that era can best explain. When the brave but unfortunate prince Llewelyn the Last, after the surrender, in 1282, of his rights to the sacrifice of his patriotism, for his life, was treacherously slain at Buellt, Edward the First did not deem himself secure in his triumphs till he had given the final blow to Welsh liberty; and, to add cruelty to injustice, ordered the massacre of the bards.

"On a rock, whose haughty brow
Frowns o'er old Conway's foaming flood,
Rob'd in the sable garb of woe,
With haggard eyes, the poet stood:
(Loose his beard, and hoary hair,
Stream'd, like a meteor, to the troubled air),
And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre.
Hark, how each giant oak, and desert cane,
Sighs to the torrent's awful voice beneath!
'O'er thee, O king! their hundred arms they wave,
Revenge on thee, in hoarser murmers breathe;
Vocal no more, since Cambria's fatal day,
To high-born Hoel's harp, or soft Llewelyn's lay.'"

Upon the extinction of the political influence of the bards, the harp was diffused through the various ranks of society, and playing upon it was cultivated by private individuals. Indeed, it became one of the articles which the law required a gentleman by birth to possess; it was also one of the ornaments of a clan, and for that reason was exempt from sezure by legal process. There were three distinct kinds of harps in Wales: The Harp of a King, the Harp of a Master of Music, and the Harp of a Gentleman. It was strung with hair strings till the 15th century, when those of gut were invented. The Welsh harp to this day has retained its gigantic proportions and venerable aspect, and seems to bid defiance to time and fashion. It is constructed with great simplicity, has no ornament, and, on many, the deeply rubbed-off wood, where the performer's wrist lay, intimates that a generation of harpers had been harping upon them. The Welsh harp has a compass of from five to six octaves and a half. Since about the fourteenth or fifteenth century it has had three parallel rows of strings; the one running from the top to the bottom, and tuned diatonically; the second row extending only from the top to the middle, is

intended to supply the semitones, and is placed between the first and a third one, which is also tuned diatonically, extending over a compass still more limited. This contrivance, in its rude way, was the first scientific improvement bestowed upon the harp. When producing the half note, the performer inserts his finger between the two outer rows, and snatches the middle string with extraordinary dexterity. Drayton manifestly refers to this instrument in the following:

"Th' old British bards upon their harps,
For falling falls and rising sharps,
That curiously were strung;
To stir the youth to warlike rage,
Or their wild fury to assuage,
In their close numbers sung."

The accession of a Tudor to the throne was the happy era destined to recall the exiled arts of Wales; and Henry the Seventh was reserved to be the patron and restorer of the Cambro-British muse. Bardic congresses were now re-established, and the bards employed to make out the pedigree of their king. He summoned the people to an esteddvod (or bardic congress) in the County of Flint, in 1523, to institute order and government among the professors of poetry and the harp, according to the ancient statute. These public demonstrations were occasionally given in a style of great magnificence. Queen Victoria, in the year 1832, distinguished one of them with her royal presence. The author performed upon the harp at one of these national meetings when about seven years old, under the auspices of Lady Hall, of Llanover. It may be interesting to the reader initiated into the principles of the instrument, to introduce here some of the technical terms employed by the Welsh in their peculiar method of performance. One tune is said to be played like the preceding, except that two notes should be "raised upon the upper thumb." There were expressions used, such as "choking the thumb, shake of the fore-fingers, a double scrape, the throw of the fingers, the back of the nail," etc., etc. These are, indeed, puzzling to the modern harpist.

The Welsh harper to this day preserves those patriarchial customs, and that urbanity of manners, so much in accordance with his calling of peace and harmony. Now, as of old, he may be seen as soon as sun-rise in the large oak chair (which, as a fixture, stands at the entrance of every neat and tidy Welsh inn) welcoming, harp in hand, the weary traveller, or solacing the hours of friends never tired of listening to his national strains. He never quits his post but for his meals, which are always the best the inn can afford, or attending at a wedding, where the harper is deemed almost as indispensable as the bridegroom. And not only in humble life does he find protection, but also in the halls of the wealthy landlord, who invariably keeps his bard, and sometimes two; and as if to increase the interest these musicians of Nature cannot fail to create, they are most of them blind, and very old; and it is astonishing with what brilliancy and accuracy they perform.

Dear harp of my country! In darkness I found thee,
The cold chain of silence had hung o'er thee long,
When, proudly, my own island harp, I unbound thee,
And gave all thy chords to light, freedom, and song!
The warm lay of love, and the light note of gladness
Have wakened thy fondest, thy liveliest thrill;
But, so oft hast thou echoed the deep sigh of sadness,
That e'en in thy mirth it will steal from thee still.
Dear harp of my country! farewell to thy numbers,
This sweet wreath of song is the last we shall twine.
Go, sleep, with the sunshine of fame on thy slumbers,
Till touched by some hand less unworthy than mine.

CHAPTER VII.

CALEDONIAN HARP.

"Harp of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
'Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O Minstrel Harp, still must thine accents sleep?
'Mid rustling leaves and fountains murmuring;
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?
O wake once more! how rude soe'er the hand
That ventures o'er thy magic maze to stray;
O wake once more! though scarce my skill command
Some feeble echoing of thine earlier lay:
Though harsh and faint, and soon to die away
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!"

It is thought that the Gauls, from whom the Scotch and Irish are descended, first possessed themselves of that part of Britain which was nearest to their own country; and that some adventurers passing over from those localities within sight of Ireland, were the founders of the Irish and Scottish nations, which is a more probable story than the idle fables of Milesian and Gallician colonies. The name of Caledonia is compounded of two Celtic words, "*Cael*," signifying Celts, or Gauls, and "Dun," or "Don," a hill; so that *Caeldon*, or *Caledonian*, is as much as to say, "*The Celts of the hilly country.*" The Highlanders to this day call themselves Caël, their language Caëlic, or Gaëlic, and their country, Caëldoch, which the Romans softened into Caledonia. Of all the nations descended from the ancient Celtæ, the Scots and Irish are the most similar in language, customs, and manners, which argues a more intimate connection between them than a remote descent from the great Celtic stock. It is evident, in short, that they were, at some period or other, in all respects one and the same people. Of the affairs of Scotland, it is certain nothing can be depended upon prior to the reign of Fergus, son of Eric, who lived in the fifth century of the Christian era. It is supposed by some that Fingal, the hero of Ossian's poems.

lived in the third century. To establish this period, though it lays aside the pretented antiquities of Scotland and Ireland, it at the same time does honor to the barbarous times; for Fingal exercised every manly virtue in Caledonia, while Heliogabalus disgraced human nature at Rome. Blair thought Homer, of all the poets, the one whose manners and customs came nearest to Ossian's. He remarks, "We find in Ossian some instances of peculiar ghostlike machinery, as, for instance, when some disaster is befalling any one at a distance, the sound of death is heard on the strings of Ossian's harp, which is perfectly consonant to the general current of a superstitious imagination in all countries." The Highlanders lived in their rural magnificence for many ages; and being naturally fond of military fame, and remarkably attached to their ancestors, they delighted in traditionary songs concerning the exploits of their forefathers. It is thought that the Britons, incorporating with the Scots, taught them the arts—a conjecture deriving considerable strength of probability from the following observations upon the name given to the Harp, which is, "Clairshoes," or "Clarsach" (or, as in Irish, "Clarseach"), all of which, as Mr. Gunn believes, had direct reference to the fabric of which it was constructed. But the greatest probability is, that the name has for its root, not "clar," a board; but "clêr," a noun plural, which we have already seen to mean, in the Welsh language, "minstrels." "*Clyryn*," also, signifies anything that hums. The term "*Clergy*" is manifestly derived from the same source. But, by whatever means the instrument found its way into Scotland, Cambrenses says of them, that in his time they had not only attained to the excellence of their neighbors, but had in musical science and ability far surpassed them, in so much that it was to that country they resorted as the genuine source of the art. Buchannan's testimony fully corroborates the preceding; he says, "They delight very much in music, and especially in harps of their own sort, of which some are strung with wire, and others with the intestines of animals; and they play with their nails long, or with a plectrum. Their only ambition seems to be to ornament their harps with silver and precious stones, the lower ranks, with chrystal." At what period the harp ceased to be used is not on record; tradition is silent on this head. Thus far we do know, that from remote times down to the present, harpers were received as welcome guests, particularly in the Highlands of Scotland; and as late as the latter end of the sixteenth century, the harp was in common use among the natives of the Western Isles. How it happened that the noisy and inharmonious bagpipe banished the soft and expressive harp, we cannot tell.

"Scotia, may the turf lie light
Above each tuneful son,
Who woke, with wonder and delight,
The Harp of Caledon.
A spell is thine which ne'er departs,
A voice that ever sings,
For 'tis the glory of their hearts
That warbles 'mong the strings;
They clothed thee with the awe of hills,
The soul of deserts dun,
The mystic murmur of the rills,
Sweet harp of Caledon.
The winds that wander 'mong the rocks,
And Ocean's eerie moan,
I hear them soughing in thy notes,
Wild harp of Caledon."

Queen Mary, during a hunting excursion in the highlands of Perthshire, took her celebrated harp with her, and upon that occasion presented it to a Miss Beatrix Gardyn, an excellent performer, and daughter of a Mr. Gardyn, of Banchory, which family was represented more recently by the name of Gardyn of Troup. In the year 1460, this lady brought the instrument from Argyleshire to the house of Lude (she having married into the family of that name), and there it has remained ever since. It was intended, evidently, for durability, as it is constructed upon a simple plan, being without any affectation of ornament. It is thirteen inches and a half in height, and sixteen in width. The rudeness of its aspect suggests a remoter antiquity than the harp of Ireland (a specimen of which is given in this work) to which, in every other respect it bears a close resemblance. It exhibits several marks of having suffered considerable violence, probably in traversing various parts of the Highlands; so that it would seem to have been for centuries previous the harp of a succession of harpers. Is it the identical instrument allnded in the Gaëlic poem still sung in Scotland, in which a very old harp is personified, and addressed—"What had become of its former lustre? it had belonged originally to a king of Ireland, had been present at many a royal banquet, and been, afterwards, successively, in the possession of Dargo, son of Baal's druid, of Gaul, of Filan, of Oscar, of Duine, of Diarund, of a physician, of a bard, and lastly, of a priest. A distinguishing feature in the harp of Queen Mary, is, that the front arm, or pillar, is not perpendicular to the sonnding-board, but that, together with the curve which supports the strings, it is turned considerably towards the left, in order, as it has been supposed, that the performer might be able to obtain a better view of the auditor; but the most probable cause is, the tension of the wire-strings with which it was strung. In 1400, James Stuart, one of the Scottish princes (who was educated while a prisoner in England, at the command of Henry the Fourth), is by the Scottish historians, said to be an accomplished performer on the harp; and he is mentioned by John Major, as having played better than the most skillful Irish or Highland harpers of that period. As an instance of the honor in which the bards were held in the days of the Highland chiefs (of whom there was scarcely a household which had not one or two attached to it), a piece of ground was allotted to every one of them for his subsistence, and it was inherited by the son, on condition of his being properly educated for his office. In the Island of Null is a tenure of this nature, called the "Harper's Field." The Earl of Eglington has a portion of land, called the "Harper's Land." The summit of a hill, near Moy Castle, the seat of the Macleans of Lochbury, is called, the "Harper's Pass," so named from an incident, related by the natives, of an exceedingly entertaining nature. A gentleman, in Sterlingshire, well known for his researches into antiquity and national character, chancing, while on a tour to the Hebrides, to hear some person say, "I'll ne'er burn my harp for a woman," took occasion to ask the meaning of the proverb. He received for his answer the simple and unadorned tale which has formed the ground-work of a poem in two parts, by Hector Macneill. The following condensed quotation, it is presumed, will be found to be sufficiently interesting to justify its length:

"But, who on Kilda's dismal shore
Cries, 'Have I burn'd my harp for thee?
'Tis Col, wild raving to the gale
That howls to heath, and blasted tree;
Still, as he eyes the glist'ning sail,
Cries, 'Have I burned my harp for thee?'
Bright was thy fame in Bara's isle,
Sweet Bard! where many a rival song;
Oft hadst thou waked the tear and smile,
As oft thy harp melodious rung.

Oft hadst thou toueh'd the female heart,
(To love, I ween! and pity true)
Till Mora eame to hear thy art,
Mora with eye of softening blue.
The maid he prized above the throng
That press'd to hear his rapt'rous strain;
The maid who melted at the song,
But trifl'd with a lover's pain.
Disdainful thus, in smiles arrayed,
Mora, the sorrowing youth addressed:
'Too long, O Col! in plaintive moan,
Thou'st strung thy harp to strains divine;—
Add but two strings of varied tone,
This heart—this yielding heart is thine.'
Two strings the youth with anxious care,
Half doubtful to his harp applies;
And oft in vain he turns each air,
And oft eaeh varying note he tries.
At length (unrivalled in his art!)
With new-born sounds the valley rings;
Col elaims his Mora's promised heart,
As deep he strikes the varied strings.
Three moons—three honied moons, had passed
Sinee Col, enraptur'd, laughed at eare;
And oft the tuneful harp he bless'd,
That won a nymph so good and fair;
Till mindful of those tender ties,
Which Fashion's sons would blush to name,
With soften'd voiee and melting sighs,
He thus aeeosts his peerless dame:
'Eaeh parent mourns our long delay,
They think of Mora with a tear:
The gale invites—at early day
To Cana's sea-beat shore we steer.'
High roars the billows of the deep,
That lately rolled serenely mild;
And, dash'd near Kilda's awful steep,
Col elasps his love, with horror wild.
Hard with the furious surge he strove,
His love and favor'd harp to save,
Till deep in Crona's sea-warm eove
He bears them safe from storm and wave.
But eove, nor love's assiduous eare,
Could ebbing life's warm tide restore!—
Pale, white, and speeehless lay the fair,
By Kilda's bleak and stormy shore.
'No roof its friendly smoke displays!
No storm-seap'd plank, nor turf, nor tree
No shrub, to yield one kindly blaze,
And warm my love to life and me.'
Dark grows the night, and eold and sharp
Beat wind and hail and drenehing rain!
Naught else remains—'*I'll burn my harp!*'
He eries, and breaks the harp in twain.
'For thee, O Mora! oft it rung,
To guard thee from each rival heart;

And now, though broken and unstrung,
It guards from death thy constant heart.'
Bright flam'd the fragments as he spoke;
One parting sigh his harp he gave;
The storm-drenched fagots blaz'd through smoke,
And snatch'd his Mora from the grave.
—Tearful smiled the grateful pair,
And talked of death and dangers pass'd,
When wild the voice of wild despair
Came rushing on the midnight blast.
One hand supports his trembling wife,
The other snatch'd his trusty glave;
'My harp,' he cries, 'has giv'n thee life,
And this that precious life shall save!'
'No danger comes,' deep sigh'd a form,
As near the cave it shiv'ring stood;
'A stranger, ship-wreck'd by the storm,
Implores the gen'rous and the good.'
Quick from his grasp the falchion flies,
As Col each op'ning arm extends;
Approach, ill-fated youth!' he cries,
'Here,—here are none but suff'ring's friends!
Like thee, we hail'd the matin song,
The fluttering gale and faithless tide!
How sweet, by Zephyrs borne along,
My harp and Mora by my side!'
'Why starts the youth?—Approach, draw near—
Behold the wreck of storm and wave!—
'Tis all that's left! My harp, so dear,
I burn'd, that fair one's life to save!'
First pale, then crimson, grew his cheek,
And sorely shook his manly frame!
His falt'ring tongue refused to speak,
Save to repeat his Mora's name.
Long had he nurs'd the kindled flame,
Long, long possess'd her virgin heart;
But buried fugues and discord came,
And forc'd the tender pair to part.
Ah! little thought he while he strove
'Gainst 'whelming wave and rocky shore,
Yon light would guide him to his love,
For whom these cruel ills he bore.
'Why starts the youth?—Approach—draw near
Behold the wreck of storm and wave!—
'Tis all that's left!—My harp, so dear,
I burn'd, that fair one's life to save!'
A glance from Mora's speaking eye
Half calm'd the fond youth's lab'ring breast—
The tale goes round—the bleak winds sigh,
And Col, mistrustless, sinks to rest.
Ah! how could cold mistrust possess
A breast so gen'rous, kind and true!
A heart still melting to distress,
To love—false fair one—and, to you.
The morn arose with aspect drear,
The waves still dash'd with silent roar—

Col starts from rest—no Mora's near—
The treach'rous pair is far from shore!
From Kilda's Cliff that towers on high,
He spies the white sail far at sea;
And while the big tear fills each eye,
Cries—'Have I burned my harp for thee?'
'Oh most ungrateful of thy kind!
And most unjust to love and me!—
Oh woman! woman! light as wind,
I'll ne'er *burn harp again for thee.*"

The ancient melodies of Scotland and Ireland were composed upon the harp, which, being strung with wire in those times, and giving a sound of long continuance, it was necessary, in order to avoid actual discord, that the succeeding note should be a concord with the preceding, as their sound must be heard at the same time: hence arises that beauty in those tunes, which have pleased for so long a time, and will do for ever, though men scarce know why. It is from this cause that the old Scotch tunes are constructed in such a manner that every succeeding note is a third or fifth, or octave; or, in short, some note that is in accordance with the preceding one. During the performance by artists of compositions greatly admired by themselves, very few signs of pleasure are observable in their audiences; while an old Scotch, Irish, or Welsh tune, which the artist perhaps scarcely could be prevailed upon to play, give manifest and general delight: it is music consisting of melody and harmony combined, and that of the most simple kind. The author of "Letters from Scotland," gives the following account of a bard (1720), whom he heard exercise his talent of recitation: "After some little time, the chief ordered him to sing me a Highland song. The bard readily obeyed; and with a hoarse voice, and in a tone of various notes, began what was, as they said, one of his own lyrics. When he had proceeded to the fourth or fifth stanza, I perceived by the names of several persons, clans, and mountains, which I had heard before, that it was an account of some battle. But, going on, the chief (who prided himself upon his learning) at some particular passage bid him cease, and cried out, 'There's nothing like that in Virgil or Homer.' I bowed, and told him, I believed so. This, you may suppose, was very edifying and delightful." The Harp was considered no unsaintly accomplishment; for both St. Patrick and St. Dunstan were able performers upon it. The harp of St. Dunstan, retaining, very naturally, a portion of the sanctity attached to its master's character, was thought by the superstitious to announce future events by its spontaneous sounds. "But laboring once in these mechanic arts," said Father Porter, "for a devoute matrone that had sett him on worke, his harp, that hung by him on the wall, of its owne accord, without any man's helpe, distinctly sounded an anthime." The same supernatural circumstance is alluded to by the anonymous author of "Grim, the Collier of Croydon."

"——— [*Dunstan's harp sounds on the wall.*

Forrest. Hark, hark, my lord, the holy Abbott's harp
Sounds by itself so hanging on the wall!

Dunstan. Unhallow'd man, that scorn'st the sacred read,
Hark how the testimony of my truth
Sounds heavenly music with an angel's hand,
To testify Dunstan's integrity,
And prove thy active boast of no effect."

Roderick Morison, one of the last native Highland harpers (who was regularly instructed for the profession), accompanied the Marquis of Huntley on a visit to Lude, about 1650. This bard and harper composed a part (or air), on this occasion, called "Suipar Chiurn na Leud," or Lude's Supper. The last of the same family who played on Queen Mary's harp, before it was despoiled of its valuable ornaments by the soldiery in the year 1745, was the grandfather of General Robertson. The Laird of Maclead, named John Breck, was one of the last chieftains who had an established bard, or harper, at his residence, in Dunvegan Castle, the Island of Skye. The same offices were filled by a Roderick Morison, who, being blind, was called Rodric Dall; he was born a gentleman, and lived on that footing in the family of the same chieftain. The family of Maclean of Coll, was one of those who maintained a harper. John Garne Maclean of Coll, who lived in the latter end of the reign of King James the Sixth, and during that of Charles the First, was esteemed an excellent performer on the harp, and a good composer. Two of his compositions have been handed down, one called "Toum Muran,"—the other, "Caoineadh Rioghail," or, The Royal Lament; probably composed in memory of the latter unfortunate monarch. An anecdote has been handed down in the family, of an English vessel having been wrecked on the island. The captain went to the Castle of Coll, and on seeing this venerable gentleman with a Bible in hand, and his harp placed by his side, exclaimed, in the enthusiastic language of his time, "that he beheld King David restored again to the earth!" Murdoch Macdonald, brought up in the family of Coll, appears to have been the very last native harper of the highlands of Scotland.

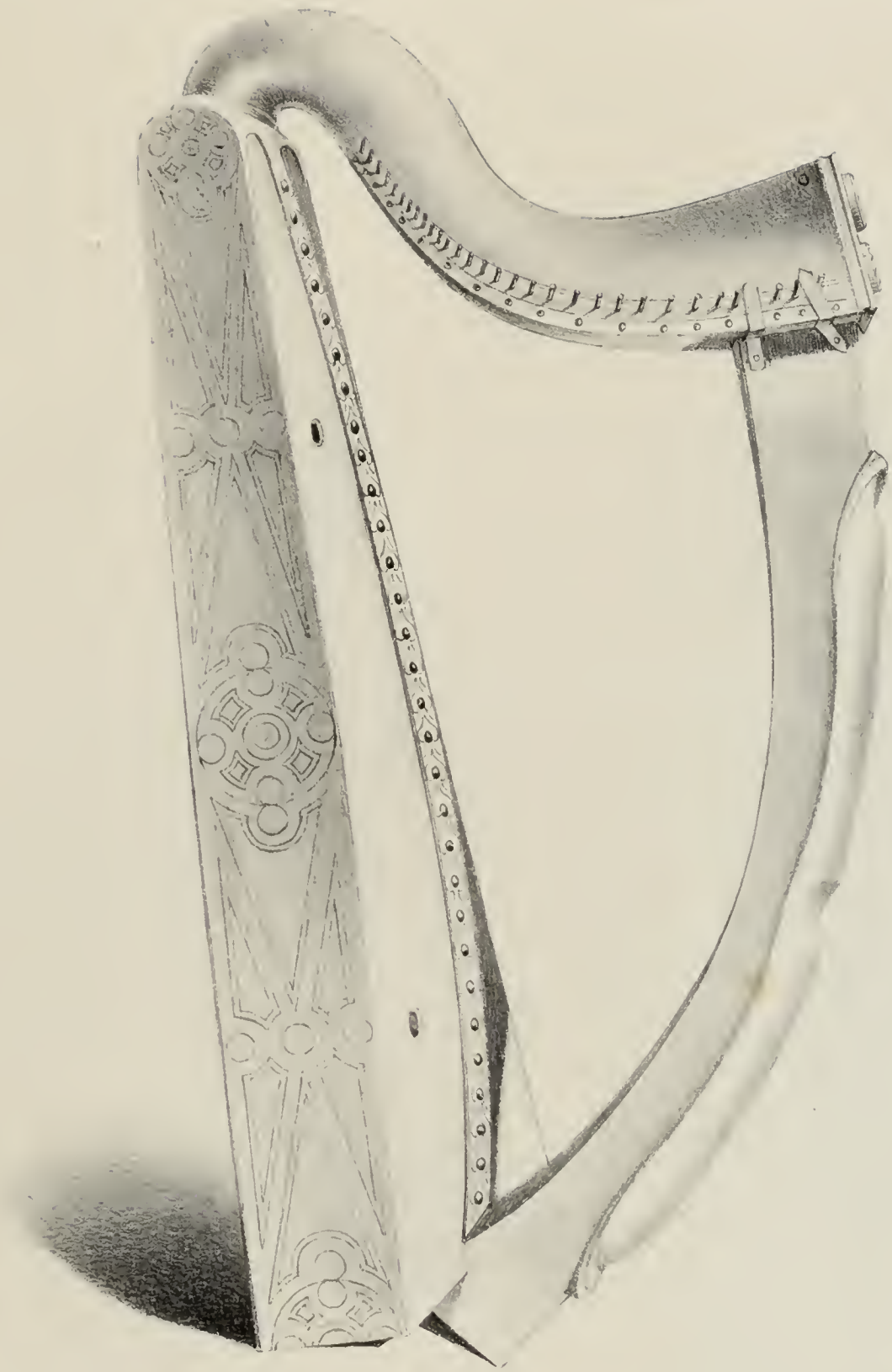
"——— Farewell, thou Minstrel Harp!
Much have I owed thy strains on life's long way,
Through secret woes the world has never known,
When on the weary night dawn'd wearier day,
And bitterer was the grief devour'd alone.
That I o'erlive such woes, Enchantress, is thine own.
Hark! as my ling'ring footsteps slow retire,
Some Spirit of the Air has waked thy string!
'Tis now a Seraph bold, with touch of fire;
'Tis now the brush of Fairy's frolic wing.
Receding now, the dying numbers ring
Fainter and fainter down the rugged dell,
And now the mountain breezes scarcely bring
A wandering witch-note of the distant spell—
And now 'tis silent all!—Enchantress, fare thee well!

CHAPTER VIII.

THE HARP OF ERIN.

"No longer courted and caressed,
High placed in hall, a welcome guest,
He pours, to lord and lady gay,
The unpremeditated lay:
Old times are changed, old manners gone;
A stranger fills the Stuart's throne;
The bigots of the iron time
Have called his harmless art a crime.
A wandering harper, scorn'd and poor,
He begs his bread from door to door;
And tunes, to please a peasant's ear,
The harp a king had lov'd to hear."

Sir James Ware, who was indefatigable in his researches for the antiquities of his country, rejects as mere fiction and idle romance, all that is related of the ancient Irish before the time of St. Patrick, and the reign of Leogaire. It is from this consideration that he begins his history at the introduction of Christianity into Ireland, remarking that all which is laid down concerning the times of Paganism, were tales of late invention, strangely mixed with anachronisms and inconsistencies. Such being the opinion of Ware, who had collected with uncommon industry and zeal all the real and pretended manuscripts concerning the history of his own country, we may, on his authority, reject the self-condemned tales of Keating and O'Flaherty. Mr. Bunting makes the startling surmise, that the Irish Harp was derived originally from Egypt, which presumption is founded upon the circumstance of there being a representation of an ancient harp in one of the ornamental compartments of a sculptured cross, at an old church in Kilkenny, which instrument is described as the only specimen ever known out of Egypt as having no pillar; but the worn condition of the architecture might easily have given it such an appearance, and thus give rise to the speculation. Posterity are always ready to believe anything that reflects honor upon their ancestors; hence it is that the Irish have carried their pretensions of antiquity as high, if not beyond, any nation in Europe; and have become even monstrous in fable. At the time of the Norman and Saxon invasion, they had attained to great skill in harp-playing. Their performances are described as being "intricate, rapid, and crisp—as consisting of high and low notes," &c. It is fair to infer that the instrument which was cap-



Irish Harp.

"CLARSEACH".

C Currier's Lith. 33 Spruce St N Y.

able of exciting so much delight, must have possessed a compass of no small extent. The harp of King Brian Boru is regarded as the model of those used in Ireland in ancient times. Dante said, "This most ancient instrument, the harp, was brought here (to Italy) from Ireland, where they are excellently made, and in great numbers, the inhabitants of that island having practiced upon them for many ages." The Irish Harp is, by Gallilei, described as being considerably larger than those of his country, having strings of brass, and a few of steel for the highest notes. He, however, makes a mistake in supposing that the harp, upon which he counted fifty or sixty strings, was an Irish one. The Harp of Erin, at all times, possessed a compass of no more than thirty strings, the number found in that of Brian Boru's. Those with two and three rows were introduced by Davydd Benwyn, of Wales (it is believed), who flourished about the fifteenth century. In order to show that the Celtic (Irish and Scotch) melodies were composed upon the harp, Dr. Franklin argues that the instrument was one of the most simple kind—that is, without half-notes, and with no more than two octaves of strings from C to c; and he adds that not one of those tunes, really ancient, has a single artificial note in it; but that, in cases where it was desirable to place the key in F (the strings having been tuned in C), the B♭ is always omitted by passing over it with a third. The Harp alluded to, which is preserved in Trinity College, Dublin, is popularly known as that of King Brian Boru, notwithstanding that it has no legitimate pretensions to that title, as will be seen from the following memoire. This instrument (of which a drawing is introduced in this work) is supposed to be the most ancient specimen of a Celtic Harp now in Europe; it is, however, far from being of the remote age to which it is thought to belong; and the legendary story on which this supposition is founded, and which has been fabricated to raise its antiquity and increase its historical interest, is but a clumsy forgery, which will not for a moment bear the test of critical antiquarian investigation. We are told that "Donogh, the son and successor of Boru, who was killed at the battle of Clontarf (1014), was deposed by his nephew, in consequence of which he retired to Rome, carrying with him the crown, harp, and other regalia of his father, which he presented to the Pope, in order to obtain absolution. Adrian the Fourth, surnamed Breakspear, alleged this circumstance as one of the principal titles and claims to the kingdom, in his bull transferring it to Henry the Second. These regalia were kept in the Vatican till the Pope sent the harp to Henry the Eighth, with the title of 'Defender of the Faith;' but kept the crown, which was of massive gold." Such is the story, as formed by Chevalier O'Gorman, by whom the harp was given to Colonel Burton Conyngham; and, as usual, the fictitious allegations are so engrafted on real historical facts that few writers would doubt of their veracity. But the truth is, Donogh O'Brian, being deposed by his nephew Turlogh, whose father he had caused to be murdered, went, in 1063 (and not in 1023) on a perpetual pilgrimage to Rome, where he died after much penance and remorse, in the Church of St. Stephen; but it is nowhere stated that he carried with him the harp and other regalia of his father. The crown, &c., of the celebrated O'Brian were most probably lost to the Momonians at the battle of Clontarf. The celebrated Irish poet Moore, remarks in reference to this matter, that the tale was most likely invented either for the purpose of lending a color to the right assumed by Pope Adrian of bestowing the sovereignty of Ireland on Henry the Second; or, at a still later period, to furnish Irishmen with the convenient argument, that, if former popes possessed the power of bestowing the right of sovereignty, there appeared no reason whatever, why future popes should not give back the dominion to its first rightful owner. The famous Arthur O'Neill, in 1760, woke its long dormant harmonies. But Mr. Bochsa, the greatest harpist of his time, when at Dublin with George the Fourth, in 1821, performed upon the same identical harp, at a banquet given by the Lord Mayor. At the end of the

performance, his fingers were nearly cut to pieces by the thick brass wires with which Boru's harp was strung. Indeed, he says, that renowned warrior, of whom it is related that he had an arm of iron, must have had also a hand of the same metal, to have been able to bring sounds from such an instrument.—It would no doubt interest the harpist to introduce here the peculiar phraseology employed by the Irish (as did the Welsh) in their vocabulary of musical terms. As regards their harps, there was the *common harp*, the *high-headed harp*, and the *down-bending harp*. The strings were called by various names; as for instance, the G in the fourth space of the bass clef is described as, *a lying together;* the next note, A, *the servant of the sister*; the C above was the string forming the interval of a *fourth over the sister*—the *sister* meaning simply the note written on the fourth space in the bass clef. The D below the treble stave, was the *string of the leading sinews*. The D in the middle line of the bass, the *response to leading sinews*. G on the bottom line of the bass, the *drone bass*. Then there were the *fallen string*, the *highest and lowest one*, the *answering and responding* notes. The phrases expressive of ornamental notes were, a *break*, a *falling*, a *great streaming*, ascending or descending, a *little stream*, the *activity of fingers*, *striking upwards*, *returning*, *activity by finger-tips*, the *shake*, &c. The chords were expressed by *swelling out*, *joining*, a *spread hand*, *middle of hand* (extended and contracted chords), the *quick lock*, *extremity of hand*, *side hand*, *full hand*, *reversing the hand*, &c. The time was, *triple*, *dirge*, *heroic*, *lamentation-time*, &c. The moods were *love*, *exciting sorrow*, *soothing*, *merry or joyful*, &c. The keys were those of *half-note*, *great sound*, *lesser sound*; *single sound*, &c. It would be too tedious to explain all this in minutiæ; but it tends certainly to evidence a wonderful mass of musical acquirements connected with the harp in an apparently self-taught community. We should not be surprised to find that there were many effects then produced on the harp which would put a modern harpist to his wits ends, to know how to execute. The technical terms of musical notation, as they are now employed, are of comparatively recent date; and of a vocabulary which finds no parallel in the intricate performances of the ancient Cymbrians and Celts.

The numerous anecdotes related of Irish harpists, serve to illustrate their manners; a few of them might here be alluded to. One Rory Dall O'Cahan a blind, but decidedly aristocratic harper, of the days of King James the Sixth, paid a visit to Scotland; and upon occasion of his calling at Eglington Castle, Lady Eglington not being aware of his rank, affronted his Irish pride by demanding a tune in a peremptory manner. O'Cahan refused, and left the castle. Her Ladyship afterwards, understanding who he was, sought a reconciliation, which was readily effected. Upon this, the harper composed a tune, called "Give me your hand." Upon another occasion, when the king sent for him, he so delighted the royal circle with his performances, that the king laid his hand familiarly upon his shoulder. One of the courtiers present making a remark upon the honor thus conferred on him, Rory observed, "A greater than King James has laid hand on my shoulder." "Who was that man," cried the king?" "O'Neil, sire," replied Rory, standing up.

"There was no heart's desire
Can be felt by a king,
Which his hand could not snatch
From the soul of the string."

O'Neill gained the universal esteem of the gentry by his estimable conduct: he was admitted among them as a companion rather than as a hired performer. He was born at Fotford, and buried at Kilronan, in the same grave with Carolan.—Carolan was born at Nobler, in 1670. A

harper, who had never seen Carolan, stated that he had learned a hundred of his tunes, which, however, constituted but an inconsiderable portion of his repertoire. An extraordinary achievement is attributed to him when at the house of an Irish nobleman, where Geminiani, the celebrated violinist, was present. Carolan challenged that musician to a trial of skill. The musician, accepting it, played upon his violin the fifth concerto of Vivaldi. It was instantly repeated by Carolan upon his harp, though he had never heard it before. The surprise of the company was increased, upon his proposition to compose a concerto of his own upon a moment's notice; which he did, and actually played the piece which has been known ever since as his own composition. A tale of an interesting nature is related of one Jerome Duigenan, who lived with a Colonel Jones, of Drumshambo, a representative in Parliament for the County of Leitrim. The Colonel being in Dublin at the sitting of Parliament, met an English nobleman, who had with him a Welsh harper. When the Welshman had played some tunes, which he did very well, the nobleman asked the colonel, "had he ever heard so sweet a finger?" Replied Jones, "Yes, and that by a man who never wore linen or woolen." The nobleman challenged him to find any one to excel his Welshman. Whereupon, Duigenan was written to, to come immediately to Dublin, and bring his harp and dress of cauthack with him, that is, one made of beaten rushes, with something like a caddy, or plaid, of the same stuff. On Duigenan's arrival, the Colonel acquainted the members with the nature of his challenge, and they forthwith decided that the contest should take place in the House of Parliament before business begun. The two harpers performed, and it is said to have been decided unanimously in favor of Duigenan, who wore his cauthack dress, and a cap of the same material, shaped like a sugar loaf, with many tassels. Denis A. Hempson, a model of the old Irish school, was born in 1695. He studiously avoided refinement, preferring to play with long crooked nails. Strange to say, he caught the string, in playing, between the flesh and the nail. His fingers, it is said, lay over the strings in such a manner that, when he struck them with one finger, the other instantly stopped the vibration, in staccato. He died aged 112. The day before his death, hearing that his friend, the Rev. Sir H. Harney Bruce had come to his cabin, he desired to be raised up in his bed, and the harp placed in his hands. Having struck some notes of a favorite strain, he sank back, unable to proceed; and took his last adieu of an instrument which had been to him a companion and solace through a life protracted to the longest span. His sentiments were well expressed in the words of the dying bard mentioned in Welsh tradition (who in like manner demanded his harp upon his dying bed):

"And thou, whose faint warblings my weakness can tell,
Farewell, my loved harp! my last treasure, farewell!"

The following lines were sculptured upon Hempson's harp:

"In the days of Noah, I was green;
After his flood I've not been seen
Till seventeen hundred and two, I was found
By Cormac Kelly under ground;
He raised me up to that degree,
'Queen of music' they called me."

The harper Echlin, a tall and athletic man, was so turbulent a fellow, that the people were occasionally obliged to suppress him by cutting his nails, with which he used to play. After the death of Carolan, and the subsidence of that enthusiasm which his charming com-

positions had produced, the condition of the harpers had greatly declined. Persons of the better class had not for a long time adopted native music as a profession. There were many, no doubt, whose conduct reflected little credit upon their calling. Still the representatives of the genuine old school had not altogether disappeared from the tables of the gentry of native Irish families. A numerous train of harpers could be cited, among whom were, as most conspicuous: Owen Keenan, Thady Elliott (employed to accompany mass), Charles Fanning, befriended by the Earl of Bristol), Harry Fitzsimmon, Byrne, O'Shea, Mungan, Black, Kane, &c. Patrick Quin, and William Carr, were two of the last harpers. The former prided himself much upon his execution of "Patrick's Day," which he had, as he expressed himself, "fixed for the harp." The only female harpists on record were Catherine Martin and Rose Mooney.

Excited by the patriotic desire of elevating the condition of this harmless race of men, and of restoring the native music of Ireland to its due place in public estimation, Mr. James Dungan, an Irish gentleman residing in Copenhagen, conceived the idea of instituting an annual meeting (similar to the prevailing custom of the Welsh), at which skill in the composition and performance of native airs should be encouraged by liberal premiums; and in order that the gentry of the country might be induced to take an interest, it was decided to make each meeting the occasion of a ball. To accomplish his purpose, he remitted sufficient funds to cover the expenditure of the first event of the kind; and although absent from the country himself, he succeeded in 1781, in bringing about the first meeting at his native town, Granard, county of Longford. The harpers present were, Charles Fanning, Patrick Kerr, Maguire, Higgins, Berreen, Rose Mooney (lady), and O'Neill, from whom we have the following characteristic account of the meeting. "The judges at the first ball were excellent; yet there was some difficulty in deciding the first premium between Fanning and me; but in consequence of my endeavor to appear on this occasion in my best (apparel), they decided in favor of Charles, who was careless in his dress, saying at the same time, that 'he wanted money more than I.' However, I received very handsome verbal compliments. To the best of my opinion, there were at least 500 persons at the ball, which was held in the market place. A Mr. Burrowes was one of the stewards; and he was a tolerable judge of music: he was so angry at the decision of the premiums, that he thrust his cane through the window." A second ball, in the succeeding year was given; and subsequently a third, at which Mr. Dungan himself presided, who had come from Copenhagen expressly to be present on this occasion, which was, in consequence, the most splendid affair of the three. The meeting, however, was marred by private jealousies, which had so disheartening an effect on the munificent originator and patron, that he did not afterwards attempt the renewal of these interesting assemblies. Two years afterwards, the spirit which had animated Mr. Dungan, spread itself northward. Some gentlemen of Belfast resolved on imitating the example of their patriotic countryman, and issued a notification of opening a subscription to be applied in attempting to revive and perpetuate the ancient music and poetry of Ireland. The harpers were assembled at Belfast, and prizes awarded. Ten only responded to the call, which fact sufficiently proved the declining state of the art, and the necessity which manifestly existed of noting down as many as possible of those musical treasures which might so soon perish in oblivion. This office was most ably discharged by Mr. Bunting, after the indefatigable and laborious researches of about fifty years, during which he travelled throughout the whole country. And it was well the notation was then resorted to, for, in 1809, the date of the second issue of the editor's publication, two only of the ten harpers already alluded to were surviving, which harpers have also long since died. The last meeting was held in July, 1792, at Belfast. The third attempt at reviving the

Irish music, was the formation of the "*Belfast Irish Harp Society*," instituted for the support of a teacher, and the tuition of a number of boys, from the age of ten years, among the blind and indigent. It was conducted with much zeal at the commencement, in 1807; and it terminated in consequence of a decline in pecuniary supplies, in 1813. From that time Arthur O'Neill was paid an annuity of £30 till his death, by a few members of the society, in consideration of his abilities and good conduct. The affairs of the society were under the government of a committee, treasurer, and secretary. During the six years of its existence, the expenditure amounted to £950. This society had the credit of preserving the Irish harp from being, perhaps, forever lost; as it appears that the new society, instituted in 1819 by the bounty of friends in India, discovered no harpers in Ireland, save those who had recently derived their education from O'Neill, master in the first school. About the time of the first "*Belfast Society*," a "*Harp Association*" was founded in Dublin, and a considerable fund was collected for it; but it did not succeed. A fourth effort to rescue the national instrument from ruin was, strangely enough, made by residents in India! At their head, as an honorary member, was the illustrious Irish gentleman, the Marquis of Hastings, governor general in India, and a liberal contributor to the fund; the Marquis of Devonshire, and of Donegal, and the Earl of Belfast, as honorary members resident in Ireland. The contributors in India consisted of a number of spirited noblemen and gentlemen, mostly natives of Ireland, by whom remittances were made to an amount exceeding £1100. The school appeared to flourish for a few years under the superintendence of Rainey (nephew of the Poet Burns), who had been educated in the school of the former society, under O'Neill, and had acquired great proficiency; but, since his death, the affairs of this last effort declined, and the society is now extinct. Sad to relate, that national instrument, once the pride of Hibernia, now

"Hangeth mute on Tara's walls."

It sheds the "soul of music" no longer, for it is scarcely seen or heard, the fashionable people having discarded it for newly improved harps, and Irish pageants and customs have disappeared under the sway of new governments. The few remaining bards, dejected and unnoticed, are to be found only in low taverns, where, on long and dreary winter evenings, they sing and play before a half drowsy audience, for the sake of a few glasses of whisky punch, warlike strains which once would have electrified the whole nation, and conducted to victory or death. *Autres temps, autres mœurs.*

"When the light of my song is o'er,
Then take my harp to the ancient hall;
Hang it up at the friendly door
Where weary travellers love to call.
Then, if some bard who roams forsaken
Revive its soft notes in passing along,
Oh, let one thought of its master awaken
Your warmest smile for the child of song."

CHAPTER IX.

FRENCH HARP.

"Mais la Harpe qui tout instrument passe,
Quand sagement bien en joue et compasse."

"A la Harpe partout telle renommée
Qu'autre douceur ne lui est comparée.

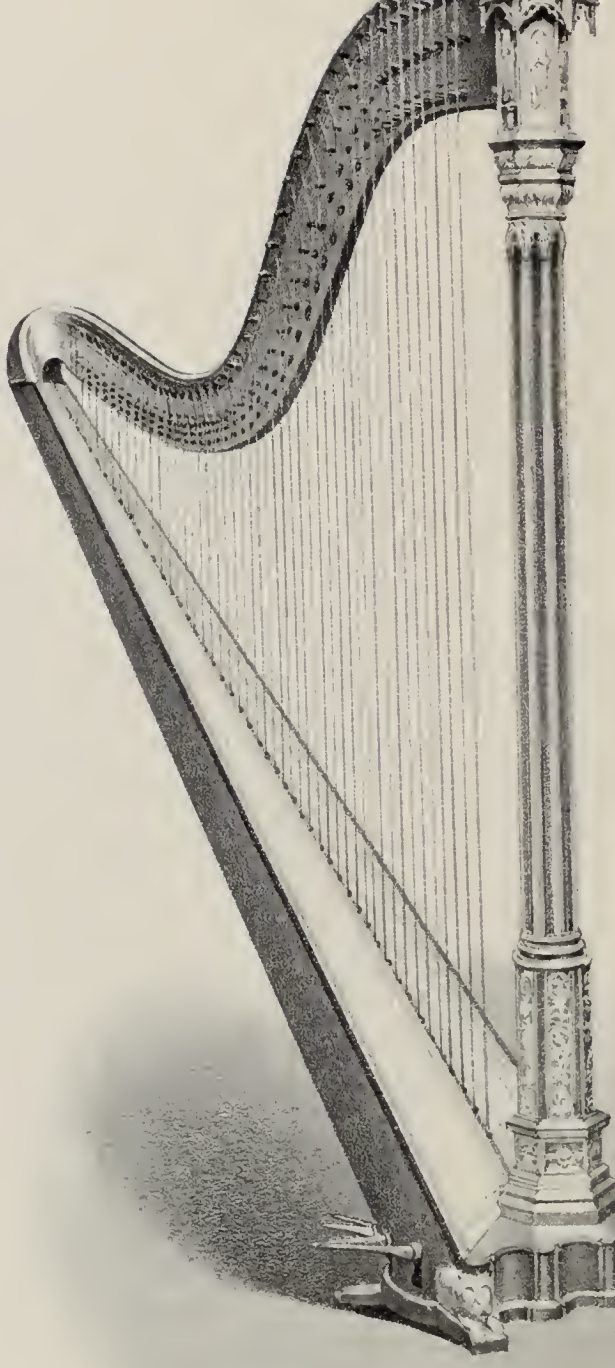
The History of the Harp from the commencement of the twelfth to the middle of the fourteenth century belongs, according to the chronological order of the subject, to "Merry France," where, in the time of gallant knights, troubadours, menestrels, and gentilles demoiselles, it was greatly patronized. Indeed, it was so much revered, that not only people of noble birth were permitted to use it, but elaborate literary works and elegant verses were written in its praise. The French romancers placed it in the hands of their greatest heroes, as the ancient philosophers did. It was in such general favor in the fourteenth century, that the old poet Machan made it the subject of a poem, which he called, "*Le Dict de la Harpe*" (the ditty, or poem of the harp); in which he praises it as an instrument too good to be profaned in taverns, but that it should be used only by knights, esquires, clerics, persons of rank, and ladies with beautiful hands; and that its gentle sounds should be heard only by the elegant and the good. At that period the harp had but twenty-five strings, to every one of which the poet gives allegorical names; designating one as *amiability*, another *wealth*, a third *politeness*, another *youth*, &c. It is most probable that the Countess of Genlis had the idea suggested to her from this poem, of extolling sundry of her harp-passages, to which she gave whimsical names; as, *pincer* (pinch), *egratignure* (scratch), *petit oiseau* (little bird), *enfantillage* (childishness), &c. From the time commencing with the fourteenth, and prior to the sixteenth century, the most popular species of harp employed in France was, the *lute*, which was modelled, it is thought, after the *coud* or *luth* of the Arabs, imported into Europe by the Moors of Spain. The body of the lute, convex on the back, and flat on the other side, had a broad fingerboard, furnished with frets. It was mounted with eleven strings, nine of which were double, three tuned in unison, and six in octaves. The first two, or chanterelles, were single. This instrument was difficult to play upon, and required much study. Bernard, in Germany, and a musician named Gualtier, in France, made themselves celebrated by their performances on it in the 17th century. From the appellation of *luth*, is derived *luthier*, which at first signified a maker of lutes, but which has since been applied to the manu-

facturers of all stringed instruments, and even to the makers of wind instruments. Imitations of the lute have since been constructed, varying in dimensions and power and capacity for execution. Of this species, the most prominent are the archilute, theorbe, pandore, mandore, mandoline, guitar, &c., all of which are distinguished by the characteristic process of snapping, and are varieties of the harp, notwithstanding they appear to be a combination of the harp with the violin family. They should be all classed under the general appellation of "*Cithara Hispanica*," or Spanish Harp. Some of them were constructed so as to admit, as in a chamber, a young page through the hinder part (in which was a door), who, being thus rendered invisible, sang the treble part, while the lutanist both sung the tenor and played the bass on the lute. To the knight, serenading his dame, and the menestrels, whose avocations were to go from castle to castle, to sing and play, a light and portable harp was desirable; and, little more than three wooden sticks, of a foot and a half in height, erected in a triangular form, with a range of ten or twelve strings, seems to have formed the troubadour's harp, which was generally slung across his shoulders, and secured in front by elegant ribbons or costly trinkets. Specimens of a troubadour-harp, and even of the troubadour himself, singing his lays of love, may be seen on work-boxes, tapestry chairs, frontispieces of books, music titles, and even on papier-mache boxes and tea-trays. The Troubadours were a class of wandering musicians; and being received with great consideration and respect, they travelled from one castle to another, and sang their songs in celebration of the heroic deeds of warriors, and the beauty of their ladies, encouraging that spirit of chivalry which had already made its appearance in Europe. The profession of the minstrel being established, the numbers rapidly increased, and a spirit of emulation excited. The influence of the troubadours upon the manners of the people it is hardly possible to estimate; but that it lent its aid to the wild, imaginative, and superstitious opinions of that period, there can be no doubt.

We have an interesting instance of the esteem in which the troubadours (or minstrels), were held, in the history of Richard Cœur de Lion, and especially in the account of his deliverance from prison in the Tower of Ténébreuse. Richard having quarrelled with the Duke of Austria, when in Palestine, doubted the safety of passing through his dominions on his return home, and therefore assumed a disguise by which he hoped to pass unobserved. The Duke, however, being informed of his arrival in his dominions, seized his person, and confined him in a castle, called the Black Tower. For a long time his imprisonment was unknown; nor would it, perhaps, have been discovered, but for one Blondel, a minstrel, who had been retained in his service, and was greatly attached to his master. This minstrel, suspecting that he might be imprisoned by some rival monarch, travelled from place to place, apparently in the exercise of his profession; and coming to a city near the castle where Richard was confined, made such enquiries as led him to suspect the fact. Having gained admission to the castle, but being unable at the same time to obtain a sight of the prisoner, he one day placed himself against a window, and began to sing a French song, which they had formerly composed together. The king was at once certain that his minstrel had discovered his prison, and when the song was half sung, finished it himself. Blondel immediately returned to England and informed the Barons of his adventure. The licentiousness of the troubadours, and the vices by which the order was characterized, led to their suppression, in the fifteenth century. It has more than once happened that favored classes have, by their encroachments on the good feelings of the people, and by their excesses, fallen into disgrace, and been the authors of their own ruin. But notwithstanding the imperfect state of harp-music, and the follies into which they fell, the literature of Europe is greatly indebted to them for exciting that love of poesy, which has never since entirely

disappeared from the public mind. The minstrels, who were banished by Phillip Augustus, were recalled by his successor, and granted many privileges. Their immoralities, however, and pandering to the vices of the times, again called down the displeasure of the government; for in 1395, they were strictly prohibited to speak or sing under a penalty of two months' imprisonment, during which they were to live on bread and water. The following proclamation, issued by Edward the Second, in 1315, will better illustrate the habits of the minstrels than any account that could be given. "Edward by the grace of God, &c, to sheriffes, &c., greeting: Forasmuch as many idle persons, under color of minstrelsy, and going in messages and other feigned business, have been and yet be received in other men's houses to meate and drynke, and be not therewith contented if they be not largely consydered with gifts of the lordes of the houses ... we, willing to restrayne suche outrageous enterprises and idleness, have ordeyned, that to the house of prelates, earles, and barons, none resort to meate and drynke, unless he be a mynstrel, and of the mynstrels that there come none, except it be three or four mynstrels of honor at the most in one day, unless he be desired of the lorde of the house. And to the houses of meaner men, that none come unless he be desired, and that such as shall come so, holde themselves contented with meate and drynke, and with such curtesie as the maister of the house wyl showe unto them of his owne good wyl, without their askyng any thyng. And yf any do against this ordinaunce, at the firste tyme he do lose his mynstrelsie, and at the second tyme to forsweare his craft, and never to be receaved for a mynstrel in any house. Geven at Langley, the 6th day of August, in the 9th yere of our raigne."

"The minstrel came to a castle hall,
The gates wide open'd at his call.
His song was now of battle field,
Of brave men dying under shield;
And at the sound each warrior's eye
Like lightning flash'd from darkest sky.
The minstrel came to a lady's bow'r
In summer's green and leafy hour;
And now his song was heard so sweet,
Each maiden's bosom anxious beat,
And gentle eyes were fill'd with tears,
And throbb'd each heart with pleasing fears.
The minstrel came to a cottage low,
When earth was pale with winter's snow;
And seated by the fire's glad light,
He spoke of things that love the night;
Of sprites and witches was his tale,
'Till age was 'maz'd, and youth grew pale.
And high his guerdon was that day,
A golden crown he bore away."



Modern Harp.

The above is a faithful representation of Aptommas' Harp, which was imported to America in 1852, has been played upon at upwards of 200 Concerts since, and is still used by him (1860) as his own Instrument
("See announcement of European Harps".)

C.CURRIER'S LITH.33 SPRUCE ST.N.Y.

CHAPTER X.

MODERN HARP.

At last the period has arrived when it becomes the agreeable duty of recording the great scientific changes effected upon the Harp, opening a new era to the instrument, and rendering it in point of modulating resources and artistic acquirements equal, if not superior, to the pianoforte. About the commencement of the fifteenth century an intense interest began to be manifested in the invention of an instrument which should satisfy the rudimental exigencies of the music of that date. The Harp, the only instrument upon which musical ideas in complete harmony were expressed, had no more means of modulation than the piano would have with white keys alone. To bestow such an improvement upon it seemed an insurmountable task, for the reason that it was impossible to put upon it a sufficient number of strings to represent all the sounds corresponding with the sharps and flats. The contrivance by the Welsh of introducing additional rows of strings to produce semi-tones, was, in its rude way, the first scientific improvement bestowed upon the harp, and the harbinger of every scheme ever devised of expressing a chromatic scale. The introduction of half notes into musical notation is shown by the following:

Thomas de Pinedo, who inserted a short dissertation on music in his notes upon Stephanus de Urbibus, says: "I was instituted to give an account of musical intervals by the dissertation of Joan Albert Bannus, in which he desires, '*some one will give a new constitution of music, by placing hemi-tones between the tones, so that the music may be rendered complete, and fit to move the passions.*' I will gratify his desire, which I am enabled to do by my skill on the harp with *two rows of strings*, that queen of musical instruments; in which, on account of the number of its strings, may be seen, as in a glass, all the musical intervals; and by the sweet harmony arising from the discordant (chromatic) agreement of the strings, I have long not only amused myself but have also relieved the misery attending my undeserved banishment from my native country." The Harp, in all its variety of forms, had hitherto sufficed for the extreme simplicity of ancient, and more particularly of sacred, music, which at that time consisted of no more than the plain chant. But when composers thought to increase the effect of harmony by a greater diversity of modulations, the ancient harp became, at this revolution of the art, too limited to be retained in use; and but for its ravishing beauty of sound, would have fallen into the oblivion in which are plunged several other instruments which were employed at the time of Lulli, and which were still in vogue when Rameau appeared. But,

if the harp had been strung in such a manner as to include all the chromatic intervals within the octave, and at the same time preserve the invariableness of the sound of each string (that is, each string serving as sharp to the lower, and flat to the upper one), it would have been necessary to place thirteen strings to the octave, comprising the last note and its reverse. The inconvenience attached to the increased number of strings did not permit the expedient to be employed, the difficulty of fingering rendering it impossible to execute elaborate pieces of music. Accordingly, the discovery of a mechanical contrivance which should offer such means of combining a larger extent of sounds than the harp could supply, engrossed the attention and engaged the skill of artists. The disposition of the strings in such a manner that they could be made to vibrate independently of the immediate agency of the finger was found to be indispensable. The problem was at last solved—the idea was conceived of extending the desired number of strings (which were of cat-gut) upon the horizontal surface of a box, and causing them to be put in motion by a tongue, or quill, which, resting upon the ends of keys (like those of the piano), struck the string when thrown against it by their downward pressure. This new instrument assumed various forms and dimensions, and was designated by numerous names, the most familiar of which was the *Harpsichord*. Mr. Bochsa, the celebrated harpist, justly remarks that he does not understand why that appellation, so highly suggestive of its origin, should not have been retained, as the instrument is now, what it was before, a harp lying upon a horizontal sounding-board, and the strings being struck by hammers instead of the fingers. Fétis, the renowned author of the "Biographical Dictionary of Musicians," "Music Explained," &c., together with Galileo, Kircher, and a host of others, assure us that the idea of the construction of the Pianoforte was furnished by the harp. This was the consummation of the apparently innumerable experiments made to improve upon the suggestions of the Welsh Triple Harp. But, notwithstanding the incalculable advantages obtained in point of modulating resources, the soft and expressive tones of its predecessor were lost in the thin wiry ones of the piano; which, although since the time of its invention leathern hammers have been substituted in place of the quill, still retains a quality of sound far inferior to the harp. And the cause is to be found, not only in the material of which the string is made, but also in the fact that the hand no longer possesses immediate access to the string, and cannot, therefore, regulate its tone as effectually by the agency of the hammer as by controlling its vibration with the tip of the finger.

While the harpsichord attracted the early attention of talented manufacturers and professors, the forlorn harp, to which it owed its existence, remained, scientifically speaking, neglected. The unadorned melodies of ancient times continued to form the *repertoire* of harp-music, while standard works were written for the harpsichord. About 1660, strenuous efforts to impart to the harp the benefit of the inventions characterizing its rival, were made. Numerous artifices were resorted to for the purpose of obviating the necessity of tuning the instrument to obtain a change of key. The accumulation, it has been already remarked, of rows of strings proved fruitless on account of the impossibility of employing to advantage the intermediate notes which supplied the semi-tones. A Saxon physician, named Pfanger (in the seventeenth century), imagined an instrument which he called "*La Harpe Chromatique*," which was strung in one row with as many strings in the octave as there are semi-tones; the diatonic notes being made white, and the chromatic red, exactly upon the same principle as the pianoforte; but the enterprise did not succeed for the reason already given. A Madame Armand attempted to combine the harp with the harpsichord in an instrument called "The Horizontal Harpsichord," which was the fac-simile of the piano, except that the strings, of which

there were of course thirteen to the octave, were played with the fingers like the ordinary harp. But its charm was owing mainly to the distinguished talent of the performer, and it was regarded only as a musical curiosity, and an instrument too complicated to come into general use. In order to retain the form of construction peculiar to the harp, it was, after repeated attempts, discovered that the only expedient left for imparting to it the capacity of modulation, was *to make the same string represent more than one sound.* This invention is attributed to the Welsh, and subsequently to the Italians and Germans, who devised the plan of fixing hooks and rings in the wooden curve which supports the strings at the upper end; and these, being pressed against the strings with the hand, shortened each of them by the seventeenth part of their length, and thereby raised them half a tone in pitch. But this disposition had, besides other inconveniences, that of obliging the harpist to discontinue playing with one of his hands, in order to press hastily the hook, or ring, when it became necessary to heighten or lower the string; and above all, they could only alter one string, without the other, which formed the octave to it, being affected by the same operation. The desire to retain such a boon without the impediments attached to it, induced the invention of a most ingenious contrivance. About the year 1720, the defect was remedied by introducing into the curve a mechanism corresponding to a foot pedal, by means of steel rods passing through the front column, the same mechanism acting on the small hooks or rings already referred to, which, without requiring the aid of the hands, pressed firmly the top of the string at each pressure of the performer's foot on the pedal. The seven pedals placed at the base of the instrument were the outer parts of seven double levers, the inner parts of which were attached to as many wire rods inclosed in the rising column. A square placed at the top of each triangle transmitted the pull at an inflected verge of articulation, following the curvature of the cross-bar (or arm upon which the strings are fastened), and was attached at the other end to a spring which recalled it when the pedal was lowered from the notch in which it was caught. Each curved rod governs as many inclosed squares as there are strings of the same denomination; and when it is drawn down by the pedal, each of these squares is moved perpendicularly against the string to which it agrees; and then carrying the hook or fork which seizes the string, and holds it against a button attached to the curve underneath the hook. The distance between the button and the knob, or pivot, over which the string passes before it is rolled on the iron peg, is regulated in such a manner as to raise to the desired pitch of half a tone the string thus seized. The honor of this invention is, according to the best authors, ascribed to an instrument maker of Donawerth, named Hochbrucher. It is, however, disputed by M. Simon, of Brussels.

In 1740 the "Pedal Harp" was introduced into France by a German musician, named Stecht; hence the origin of its designated term, "The German Harp." In this improved state, the harp was used for nearly a century, and was a source of great enjoyment to the lovers of music. It possessed this great advantage over the harpsichord and piano, that whereas the fingering is necessarily made complicated by the employment of additional keys to represent the semi-tones, this difficulty disappears on the harp, upon which the notes are fingered absolutely in the same manner in all keys in which it is possible to place the instrument. Another great advantage belonging to the harp consists in the single employment of the strings to represent respectively individual sounds; thus removing much of the mystery connected with the piano, on which it happens that the same note is made to represent at the same time two distinct sounds; as, for instance, B natural is found located upon the very same key as C flat. But the mechanism in this rude state of its career presented several formidable inconveniences. Hoehbrucher, nephew of the inventor, and good harpist of his time,

brought this harp into notoriety about 1770. But it was Naderman, of Paris, who gave to the mechanism of the harp with *hooks* the entire perfection of which it was susceptible. An attempt was made to free the harp from its inconveniences by giving to the string an increase of strain by a movement produced through the connection of the pedal with the axle of the iron peg upon which the string is rolled at its upper end, and thus causing the axle to turn in precisely the same manner as by the use of the key in the ordinary method of tuning. But this was annulled by the tendency to put the string out of tune in consequence of the increased tension, and the expedient was promptly laid aside.

The first artists who made harps without fixed buttons, and on which the string was pressed and shortened without having a lateral movement, were the Messrs. Causineau. They introduced the copper plates, between which each system of reverberation was contained which belonged to strings of the same denomination; rendering the curve susceptible of being bent at will without fear of breaking, and also insuring solidity to the various pieces of mechanism. These gentlemen contributed so largely to the perfection of the instrument as to leave little to be done. Mr. Erard, however, a harpsichord maker of Paris, occupied himself with the harp, and introduced what was called the "*Fork Mechanism*," which consisted of a fork, fixed (in the first specimens) in the interior upon its centre or pivot, and the employment on the outside of two buttons, by which the strings were shortened, through circles cut in the copper plates. At a later period, the forks were placed on the exterior of the plates. Opposite each string, below the button which answers for bridge, and in the interval comprised between the string and the exterior face of the console (or arm), is a disc of copper parallel to the face of the arm (or curve), and of which the centre corresponds with the axis of the string; two copper pegs, well polished, are set in this disc, perpendicularly to its plane, and at the two extremities of one of its diameters. When the pressure is removed from the pedal, these pegs are situated one on each side of the string without touching it; but the action of the pedal causing the disc to make a part of a revolution, the two pegs come in opposite directions against the string, of which the vibrating compass is thus stopped at the lower peg, as effectually as against the button, or pivot, of the curve. This button (upon which the string rests) is susceptible of a slight movement to regulate exactly the length of the string. The rotation of the disc is caused by an axle of steel which forms the centre of the disc; and this axle runs through the two plates of copper inside of which the mechanism is inclosed, and where it carries a simple lever which receives immediately the movement from the rod packed away in the construction of the curve, the action of which rod is transmitted from the pedal through the medium of one of the triangles fixed in the rising column, upon a similar principle with the harps of Hochbrucher and Causineau. The simplicity of this mechanism of Erard's was highly satisfactory, as the action of the pedal upon the string did not require the rotary movement of two parallel axles, but of one only. The copper plates also enabled the arm (or console) to take a sharp curve, and so fulfill the conditions of the covenanted relations between the lengths of the strings.

But although this "*Single-action Harp*," as it was called, possessed great advantages over the ancient harps, yet the pedals increased the range of notes to but a limited extent only, and enabled each string to furnish no more than two separate sounds. The single mechanism rendered it necessary to tune the instrument in the key of E flat, from which it would follow that but seven major keys can be employed—three flat keys, and four natural. The practice of substitution supplied the deficiency to a certain extent, as, for instance, D flat, in consequence of their being no pedal to represent it, would be produced by C sharp, &c. The horrible

difficulty, however, of skipping over the altered notes, and of quitting pedals in order to retake them again, presented an insurmountable obstacle. The lovers of the instrument endeavored for a long time to rescue it from the humbling position it sustained when contrasted with the pianoforte. About 1782, Messrs. Causineau constructed a harp which fulfilled this condition. They employed a mechanism absolutely the same as that of the single harp, but made it *double;* that is, in place of seven systems they placed fourteen, corresponding to fourteen pedals, seven of which were placed above the other seven. The lower range of pedals responded to the seven movements which raised the strings half a note, performing the functions belonging to the *single harp;* whilst the upper range was connected with other machinery which raised by a second half a tone the strings already heightened by means of the lower row. The column consequently inclosed fourteen triangles, of which each responded to a pedal, and to one of the fourteen systems of action inclosed in the console. Although the difficulties resulting from the multiplied number of pedals were more imaginary than real, to that may be attributed the failure of this most ingenious contrivance, which merits the honor of being the *first instance* in which a double movement was ever introduced upon the harp. Mr. Erard applied himself assiduously to remedy the defect, and improve upon this invention. The idea was conceived of simplifying the double (and therefore too complicated) mechanism of Causineau by extending the movement of the interior triangle so as to make one and the same revolution of the discs (of which there would now be two) shorten the string twice, one disc serving to change the sound the first half a tone, and the other doing the same office for the second. The lower disc is that which is put immediately in motion by the interior mechanism, which disc afterwards regulates the movement of the upper one; and thus the single pedal is made to produce upon one and the same string the double effect of altering its tone half a note both above and below its natural sound. Two notches are placed at the base of the instrument, under which the pedals are secured, in order to regulate the amount of pressure of the mechanism upon the strings. Thus was the problem solved of investing each note with the power of representing three distinct sounds; by which the instrument was furnished with fifteen complete major scales, and twelve minor, twenty-seven in all! Through the genius and perseverance of these artists an instrument was produced which perfectly filled the high expectations of the musical world, and a harp was supplied which fully satisfied the exigencies of the established rules of the rudiments of musical notation. And although, when compared with the piano—that is, particularly, in passages characterized by rapid successions of semi-tones—it must still remain essentially anti-chromatic, yet it may be played upon in all keys, and every chord and arpeggio in all possible varieties of modulations is practicable upon it. Of its vast resources nothing will be here introduced, except that the *Synonimes* demand a brief allusion. One of the most prominent advantages possessed by the introduction of the double movement, is that two separate strings may be made synonymous in sound (that is in unison) by the mere action of the mechanism; the note C flat, for instance, may be repeated by employing the B flat string below, which for this purpose is raised a semi-tone, and thereby elevated to precisely the same pitch. It is hardly to be believed the resources derivable from this process, as it may be applied to every note of the common major scale. By merely fixing the pedals in the order required, the instrument is self-tuned. It should be remarked, however, that there are still wanting the synonymes of D natural, G natural, and A natural, to obviate which it would be necessary only to construct for the pedals of the notes C flat, F flat, and G flat, a triple action, in order to raise them three semi-tones instead of two.

Mr. Dizi attempted to vary the principle of construction by introducing a harp with the

strings fastened inside of the curve, instead of the outside, where also they were raised by a simple contrivance. This innovation was discarded, notwithstanding the advantages obtained, one of the greatest of which had respect to the preservation of the equilibrium of the curve, a defect of a very serious nature still attached to the harp.

A host of harp makers now sprung into public notice, of the most prominent of which were Messrs. Erat, Schwieso and Grosjean, Stumpf, Dodd, Blazdell, &c. From these establishments numerous makers have made their appearance, and some of them have settled in the United States, of whom are Messrs. Hanley, J. F. Browne, and R. L. Lewis. Of all the makers in America, none have been as successful as J. F. Browne; he produces first-rate harps, as does also Mr. Lewis. Erard's harps attracted general notice by the commanding elegance of form which had been given them, their exquisite workmanship, and the chasteness and richness of their classical ornaments. Their beauty, together with their newly-acquired powers, recommended them to the fashionable world, and they soon found their way into the drawing-rooms of the wealthy. Though many have endeavored to follow in the career of Erard, none have been able to produce instruments to be compared with his in point of tone, mechanism, or decorations. Ladies of rank patronised the harp, among whom were the unfortunate Marie Antoinette, Queen of France; the celebrated authoress, the Countess of Genlis, and the Royal Family in England. No longer in the hands of the Monarch, Bard and Druid, the instrument began to be cultivated by ladies exclusively; except that numerous musicians of eminence were induced to adopt it as a fashionable and lucrative profession. At the commencement of the eighteenth century, a host of harpists sprung into notoriety in England and France, with the biographical notices of whom we must now bring the present volume to a close.

Hochbrucher established himself in Paris, in 1770, as a Professor of the Harp. There were at Paris, in his time, more harpists of celebrity than any other part of the world. He inherited the title of Harpist to the Queen from his brother. He was driven to England by the Revolution of 1789, and lived in London, where he published several compositions.

Philippe Jackues Meyer was a distinguished harpist of Strasburg. He was intended for an Ecclesiastic of the Protestant religion, but, upon receiving some lessons from an organist, changed his mind. He accidentally came across a harp without pedals, and studying it with extraordinary perseverance, he acquired a degree of proficiency very uncommon in his time.

Jean Baptiste Krumpholz was an excellent harpist and distinguished composer, born at Zeowicz, in Bohemia. He was admitted as harpist to Prince Esterhazy in 1766, and received instructions from Hayden in composition. He visited France and England, and was by far the greatest harpist of his time. The event of his wife (who even excelled himself upon the harp) deserting him, as well as the complicated difficulties of his affairs in general, induced him to put an end to his life, which he did by precipitating himself into the Seine, near the *Pont Neuf.*

Pierre Joseph Causineau, in 1788, obtained the title of Harpist to the Queen as well as to the Royal Academy of Music. He had a distinguished pupil in one Rouelle.

Marie Martin Marcel De Marin took lessons of Hochbrucher upon the harp, but soon out-stepping his master, went to Krumpholz. At fourteen he improvised upon the harp in a public assembly in Italy, 1783, where he was made Member of the Academy of Arcades of Rome. His gentlemanly qualities and noble manners gained for him the good will of the people. Labarre derived considerable advantage from associating with this classical and accomplished harpist.

Henri Naderman made himself popular by entering into a controversy with Erard respecting the double movement. Upon the occasion of Géomètre Prony's report to the Institute upon the new invention, Naderman introduced a pamphlet with the view of proving the superiority of the single action over the double! The simple consideration that the one produced increased resources over the other was not sufficient to convince him. Indeed he was left without excuse if he could not modulate upon his harp so as to perform passages unknown previous to the new invention, which fact may perhaps afford a clew to so singular a preference. The compositions of the French masters of that time seldom required much, either from the harp or the player. They were commonly content with those airs to which they had been accustomed. By this light Naderman seems to have examined the instrument he disparaged, for he could scarcely have fallen into so great an error if he had made his inspection in broad day-light.

François Joseph Dizi was born at Namur, January 14, 1780. The harp was the instrument of his early choice, but he had no master in his town. He therefore, at the age of sixteen, formed the project of going to England, where the harp had become more popular than in any other country. On his way thither he travelled through Holland, and embarked at once for London. After arriving at a certain port, he was promenading the deck of the vessel, when he suddenly had the misfortune of falling into the sea, and would have drowned but for the assistance of a boatman close by. When he had recovered his consciousness, he found he could not even remember the name of the vessel with which he desired to resume his journey. He was thrown into a situation most distressing; his harp, letters of introduction, and baggage were gone, and he was dependent upon the mercy of strangers. Having, however, sufficient means left to reach London, he arrived there, hoping to recover his lost property. But being unable to speak English, he utterly failed. After the lapse of a few weeks, during which he had paced the streets in a condition of suffering the most pitiable, he was providentially conducted near to a house in which he heard the sound of a harp. He decided at once to enter, expose his situation, and ask to be heard upon his instrument. The house happened to be no other than that of Sebastian Erard. The talent of the young harpist was appreciated, and he soon gained a reputation which placed him in an enviable position. His celebrated Studies, in four books, fully entitled him to be placed on a par with the greatest harpists of the age.

Robert Nicholas Charles Bochsa, of Montmedi, was born 1789. At the age of sixteen he applied himself most successfully to the practice of the harp, which became the instrument of his specialty. There never has been a harpist whose name was so intimately identified with the harp as that of Bochsa, who has been styled the "Father of the Harp." Upon entering the Conservatoire, Paris, in 1808, he received instructions on the harp from Naderman and Marin; but soon surpassing his instructors, the originality of his style and brilliancy of his execution gained him the height of celebrity. In 1813 he was appointed Harpist to Napoleon. He produced such an effect in London, in 1818, as to bring the instrument into very general esteem, and he consequently received more applications for lessons from the aristocracy than he had time to answer; nor could his prolific pen satisfy the extensive demands for his compositions. Being of a naturally active disposition, he never could be content with the situation of a fashionable music-teacher and admired *virtuoso*, but undertook the management of several public amusements, which, however, involved him in pecuniary embarrassments from which he was unable to extricate himself. He manifested so much skill and activity in the management of the affairs of the Royal Academy of Music, London, that the good effects of his administration are still spoken of with enthusiasm. His rare facility for writing, of which there are apparently countless anec-

dotes, enabled him to adapt music with the utmost promptitude to the pupil's capacity. In 1847 he proceeded to America to make the tour of the States; from New York he went to California, and ultimately to Australia, where he died of apoplexy, January 6th, 1856, a few days after his landing. Upon his monument, erected by Anna Bishop, are inscribed these lines:

"Mourn him—mourn his Harp strings broken."

"Never more shall float such music,
None could sweep the lyre like him."

Theodore Labarre, born in Paris, 1805, was but seven years old when he commenced his studies under Cousineau. He became the pupil of Bochsa, who, having recognized his remarkable talent, devoted much attention to his progress. He travelled subsequently, and succeeded in placing himself at the head of all the harpists of Great Britain. His music, for his time, was very elaborate. Of those who enjoyed the advantages of his instructions are Godefroy, MM. Léon and Gatages.

Felix Godefroid was born in 1820, in Germany, and as a harpist and composer has attained a high reputation. Some of his compositions have obtained great popularity both in England and France.

Casimer, Becker, Prumier, Jacquemin, Bertrand, Désarques, Bertini, Count Newbourg, and others, are names familiar to the historian as excellent performers; but it would be tedious to particularize the merits of each.

Whilst France contributed so extensively to the development of the Harp, England was equally as productive of celebrated performers. There were the names of Jones, Davies, Meyer, Horne, Challoner, Baur, Taylor, Chipp, Weippert, Craven, Lord, Holst, Moralt, Broom, Randles, Gutherot, Turnbull, Sharp, Dibdin, Barry, Dodd, Erat, Morgan, Forster, Trust, the Brothers Chatterton, John Thomas, and Oberthür, with many others, all of whom were more or less in the enjoyment of a good reputation for skill upon this instrument. The great masters and prototypes of the day were Dizi, Labarre, and Bochsa; the first of whom delighted his hearers with his exquisite delicacy of touch, and sweetness of tone, taste, and expression; while the latter was full of fire and energy, executing difficult passages, and traversing the mazes of modulation with wonderful skill and science.

"Ah me! What hand could touch the string so fine?
Who up the lofty diapason roll
Such sweet, such sad, such solemn airs divine,
Then let them down again into my soul?"

But of all the harpists that ever waked the sounds of the harp, the most accomplished by far was Parish Alvars, an Englishman, born in Devonshire in 1815. About 1830 he visited London, remaining in the establishment of Grosjean and Schwieso, Soho Square, for the space of about a year. He took a few lessons from Bochsa, whom, however, he never resembled in style. He studied also at the Royal Academy of Music, in London. He eventually determined upon going to Germany with the view of qualifying himself to stand at the head of every rival harpist,

taking as a preparatory step that of changing his name. During his sojourn there he studied most indefatigably, and soon gave evidence of the full realization of his sanguine hopes.

"——— The harp he seized;
The harp he loved—loved better than his life;
The harp which uttered deepest notes, and held
The ear of thought a captive to its song.
He searched, and meditated much, and whiles
With rapturous hand in secret touched the lyre,
Aiming at glorious strains—and searched again
For theme deserving of immortal verse."

Having for a few years filled the office of Harpist to the Royal Family in Germany, he concertized in various cities. In 1847 he went to Vienna, and gave concerts there, exciting, as indeed was the case in London, Dresden, and other capitals, the most enthusiastic admiration by his wonderful playing. It mattered not to him what others thought of the harp; to him it had a soul, and all the energies of his fine musical genius were directed towards elevating it to the position which he believed it should occupy among solo instruments. In his hands it became what he wished it, and thousands have hung with breathless pleasure upon the exquisite effects he produced. But his compositions, which were of a high, classical order, are the best demonstrations of his merit. They display true genius and originality, profound and beautiful aspirations, rich fancy, and genial enthusiasm. Living in Germany, the land of instrumentation, he was admirably situated for acquiring a thorough knowledge of the art.

Alvars was a tall, athletic man, and his physical proportions afforded him great facility in point of *tour de force*. But he died in the very flower of his age, and left many to mourn him.

"They sat entranced as if in some blest dream
They heard the witching melody of heaven;
For at that harpist's touch such notes were given—
So sweet and strange, they more than mortal seemed.

END OF THE FIRST VOLUME.

(SECOND VOLUME OF HARP JOURNAL.)

THE

HARP TEACHER.

IN TWO PARTS,

CONSISTING OF

AN ANALYTICAL AND PHILOSOPHICAL INVESTIGATION INTO THE PRINCIPLES

OF

LEGITIMATE HARP-PLAYING, TUNING AND REPAIRING,

FORMING A COMBINATION OF VALUABLE INSTRUCTION, SUCH AS WOULD ENABLE ANY ONE, WITH ORDINARY CAPACITY AND APPLICATION, TO DECIPHER AND EXECUTE THE MOST ELABORATE COMPOSITIONS OF THE GREAT MASTERS; BEING THE RESULT OF THE AUTHOR'S TEACHING-EXPERIENCE IN LONDON, PARIS, AND NEW YORK.

Exemplified by several pages of Musical Examples.

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DEFINITE DIRECTIONS FOR REPAIRING THE MECHANISM, OR THE ART OF TUNING THE PEDALS—EXTEMPORIZING, &c.

BY APTOMMAS,

CONSERVATOIRE DE LA HARPE,
NEW YORK.

EUROPEAN HARPS.

MR. APTOMMAS

ANNOUNCES THAT IN CONSEQUENCE OF THE INCREASING NUMBER OF

APPLICATIONS FOR THE SELECTION OF EUROPEAN HARPS, HE

HAS ESTABLISHED A REGULAR IMPORTATION OF THOSE EXCELLENT INSTRUMENTS.

HIS EXTENSIVE PROFESSIONAL EXPERIENCE IN LONDON AND PARIS

HAS AFFORDED HIM RARE FACILITIES FOR ACQUIRING A THOROUGH KNOWLEDGE OF THE HARP BUSINESS,

AND HE HAS COMPLETED ARRANGEMENTS BY WHICH HE MAY SUPPLY AMATEURS AND TEACHERS

AT REASONABLE TERMS, NOTWITHSTANDING HEAVY CUSTOM-HOUSE DUTIES.

THE QUALITY OF TONE OF THE HARP

is completely under the control of the principles of construction, its sonorific properties depending not so much upon the selection of the wood as upon the character of the build. This is made obvious by the fact that every part of the entire instrument is put into a state of vibration at each articulation of the string; hence the essential necessity of an exquisite finish.

Another most important element in the Harp is

THE APPLIANCE FOR PRODUCING SEMI-TONES, COMMONLY CALLED "THE MECHANISM,"

for, however well made the instrument may be in every other respect, it is totally useless if the chromatic scale be imperfect. The strings, after having been correctly tuned, will remain so in every key, only as the machinery may be accurately made, to effect which is possible alone to such as are skilled in mechanical execution.

THESE PROMINENT FEATURES CHARACTERIZE THE EUROPEAN HARPS IN A SUPERLATIVE DEGREE,

and especially those made at the ESTABLISHMENT of the INVENTORS, who, in the course of fifty years' experience, have arrived at a POINT of ARTISTIC PERFECTION to which no other makers, who have followed in their career, have ever been able to attain.

The false notion that European Harps cannot be

WARRANTED TO STAND THE CLIMATE,

did not originate with those who have used them in the United States. On the contrary numerous instances could be cited to show that they have suffered nothing from the extremes of the atmosphere It may be asserted, also, that Mr. A.'s Harp, brought to this country in 1853, and played upon at concerts numbering about two hundred since that date, is the one still used by him as his own instrument.

Mr. A. visits London himself, in order to replenish his stock, and personally superintend particular selections.

THE COST OF HARPS

has hitherto been fabulously exorbitant; but it is by no means necessary that it should exceed that of pianofortes. The difference in prices, after a prescribed limit, is attributable to the ornamentation, regardless of its merits. With this in view, the actual cost of a first-rate instrument need not exceed six or seven hundred dollars; those elaborately decorated would average one hundred or even two hundred dollars higher, inclusive of importation expenses. Those of smaller dimensions are sold from five to six hundred. Second-hand harps, renovated completely, and restored almost equal to new, are priced at four hundred dollars. The same instruments in a second-hand state can be obtained at three hundred. Single-action harps, adapted for very simple music, are supplied as low as two hundred dollars.

TESTIMONIALS FROM PURCHASERS MAY BE OBTAINED ON APPLICATION.

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